ABBA THAT WAS THE BLEAK THAT WAS | **DONOVAN** HURDY GURDY MAN RETURNS!

RECORD COLLECTOR

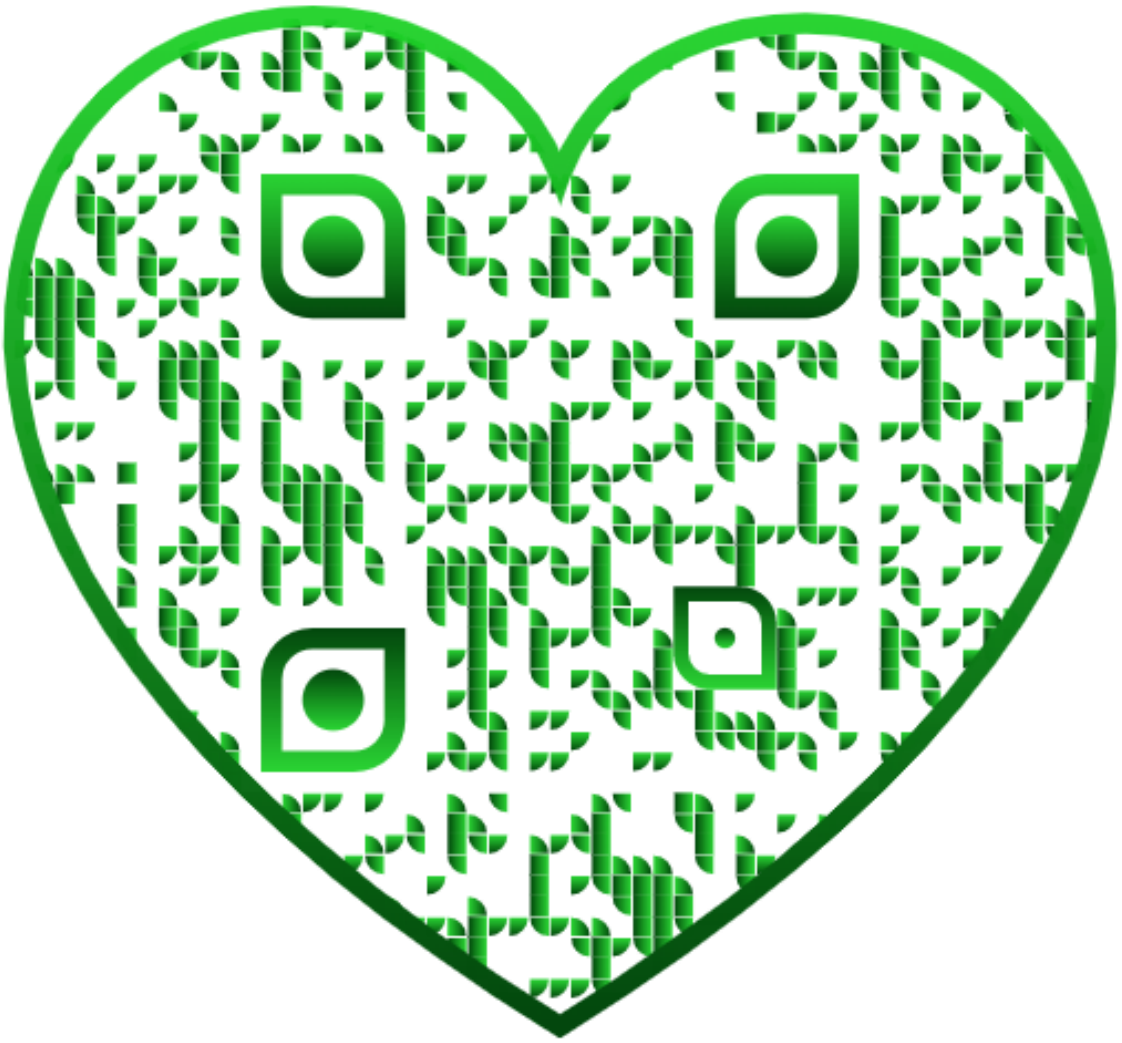
EST. 1979

1974 INVESTIGATIVE SPECIAL

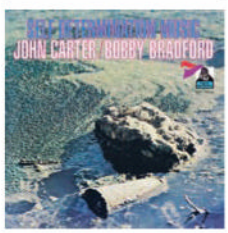
The Last Creative Year In The Lives Of Syd Barrett & Nick Drake

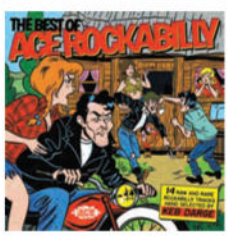
PLUS! BIG COUNTRY • SHANE MacGOWAN • SOUP DRAGONS
BONNIE TYLER • RON GRAINER • IAN LEVINE • GEOFF DOWNES

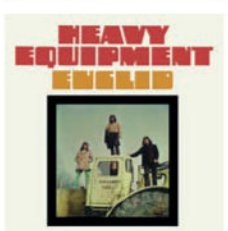
JANUARY 2024 No 553 £6.45
www.recordcollectormag.com

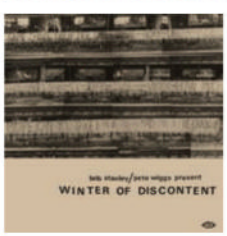


Ace best of 2023









www.acerecords.com

SUBSCRIBE TODAY AND GET FREE VINYL
PAGE 129

TRACKLIST

FEATURES

48 **DONOVAN** Not quite the British Dylan, he was a byword for folky and psychedelic whimsy in his 60s prime. Now 77, his memories are still crystal clear when discussing the new *A Gift From A Flower To A Garden* box set

54 **ABBA** In this extract from his new book, ABBA-ologist Carl Magnus Palm explores the group's final year together before they downed tools for... ooh, around 40 years

58 **BIG COUNTRY** After Stuart Adamson left the Skids, the brand of rousing Celtic rock he created with Big Country would prove even more impactful. Adamson took his own life in 2001 but his former bandmates continue to tour, determined to "celebrate the legacy"

62 **IAN LEVINE** Profiling a producer, DJ and songwriter who played a pivotal role in the rise of Northern soul and gay disco/hi-NRG. Oh, and he once smashed a 12" over Simon Cowell's head. We've all been there

66 **THE SOUP DRAGONS** Criminally dismissed at the height of their success as indie-dance bandwagon jumpers, Sean Dickson's versatile Scottish indie mavericks are now finally getting their due respect

72 **COVER STORY**
NICK DRAKE AND SYD BARRETT
Half a century ago, as 1974 dawned, two of the most inimitable and influential British singer/songwriters found themselves at a creative impasse. In Drake's case, tragedy followed. In Barrett's, the bewildering disappearance of a true English pop original

NEWS

8 **NEWS** Mark Knopfler's guitar collection is up for auction (but bafflingly, not his sweaty old headbands), while Scheitan returns and Captain Beefheart's paintings are exhibited

16 **THE VINYLIST** More large round plastic happenings, some in exotic colours

COLLECTING

18 ***RC* INVESTIGATES** Crossing the US of A via their many music museums

22 **THE COLLECTOR** Nosing through the shelves of reader Sir Ron Watson OBE

26 **VALUE ADDED FACTS** Assessing rarities by The Walker Brothers and The Vigilantes among others

30 **DIGGIN' FOR GOLD** Jonesing for a French version of a single by early 60s folkies The Silkie? Step right up...

34 **MOST WANTED** Don't tell us you never dreamed of owning Elvis' bathroom scales

REGULARS

6 **FOR THE RECORD** Your missives on Beatles, Lennon and Len Chandler

38 **NOT FORGOTTEN** Shane MacGowan heads the queue at the pearly gates

OPINION

42 **DAVID QUANTICK** on 'Twofer' bands

44 **TALKING HEADS** Justin Young, Amelia Fletcher and King Creosote share thoughts

46 **33 1/3** minutes with Bonnie Tyler

REVIEWS

86 **FROM THE VAULTS** Box sets, reissues and compilations galore from the likes of Black Sabbath, Magma and Mott The Hoople are dissected and discussed

96 **NEW ALBUMS** Long players from Bill Ryder-Jones, Sleater-Kinney and Gruff Rhys are just three of the fresh products we lend our expert ears to this month

102 **BOOKS & DVDs** on Pulp, Stooges, Simple Minds and several others

104 **SINGLES** including a spin of the new Micky Dolenz *Sings R.E.M.* EP

120 **LIVES** From Eno to Shania, from Toyah and Fripp to Muse and Moseley Folk Festival, we've seen 'em all

READER SERVICES

106 **STOCKISTS** Includes Shop Of The Month

110 **CLASSIFIED LISTINGS**

122 **GIG GUIDE** plus a Q&A chat with Marcos Curiel of POD

129 **SUBSCRIPTION SPECIAL OFFERS**

CODA

124 **COMPETITIONS & CROSSWORD** Win a Violent Femmes vinyl set

126 **UNDER THE RADAR** Heinz

127 **ENGINE ROOM** TV soundtrack composer Ron Grainer

128 **BIRTH! SCHOOL! WORK! DEATH!** Geoff Downes on the records that made him

130 **10 OF THE BEST** Early electronica

Photos: Getty

Madfish.
Limited Edition Deluxe Boxes

FRANKIE VALLI & THE FOUR SEASONS

Working Our Way Back to You
45 Disc Super Deluxe Limited Edition Box Set
"Forty-four discs, one LP, one huge slice of American pop history"
MOJO 5/5

WISHBONE ASH

Argus
50th Anniversary multi-format deluxe Box Set.
10/10
CLASSIC ROCK

MOTT THE HOOPLE

All The Young Dudes
5-DISC DELUXE BOX SET
50th Anniversary Limited Edition
Reissue of the Month
UNCUT & MOJO

THE PRETTY THINGS

The Complete Studio Albums
13 LP BOX SET
"A colossal compendium of riches"
5/5 SHINDIG!

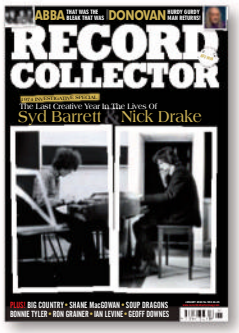
AVAILABLE NOW Madfish.
www.madfishmusic.com

www.recordcollectormag.com

RECORD COLLECTOR

January 2024 Issue 553

2nd Floor, Saunders House
52-53 The Mall, Ealing
London W5 3TA
Telephone 020 8752 8172



Photos: (Syd Barrett) Getty (Nick Drake) Victoria Waymouth

EDITOR **Paul Lester** paul.lester@metropolis.co.uk
Contact Paul about cover stories, features and The Collector.
NEWS EDITOR/STAFF WRITER **Tim Jones** tim.jones@metropolis.co.uk
Contact Tim about news, Talking Heads, RC *Investigates and gigs.*
SPECIAL PROJECTS/BOOKAZINES TEAM *Contact* **Paul Lester**
REVIEWS EDITOR **Niall Doherty** rc.reviews@metropolis.co.uk
Contact Niall about album, book and DVD reviews.
SUB-EDITOR **Johnny Sharp**
CONTRIBUTING EDITOR **Charles Donovan** rc.content@metropolis.co.uk
Contact Charles about Value Added Facts and Diggin' For Gold; suggestions for VAF also to **Ian Shirley** *ian.shirley@metropolis.co.uk*
RARE RECORD PRICE GUIDE **Daryl Easlea** daryl.easlea@emap.com
GROUP ART AND PRODUCTION EDITOR **Val Cutts**
DEPUTY ART AND PRODUCTION EDITOR **Peter Barry**
DESIGNER **Bruno Irace**
ADVERTISING MANAGER **Bill Edwards** bill.edwards@metropolis.co.uk 020 8752 8176
LISTINGS/CLASSIFIED listings@recordcollectormag.com 020 8752 8172
LIVE ADVERTISING **Nick Taylor** nick@alive-advertising.com 07941 715815
MARKETING MANAGER **Kiran Summan** kiran.summan@metropolis.co.uk
MARKETING EXECUTIVE **Twinkle Bhawani** twinkle.bhawani@metropolis.co.uk
SUBSCRIPTIONS/STOCKIST MANAGER **Sue Maritz** subscriptions@metropolis.co.uk
SUBSCRIPTIONS HOTLINE **020 8752 8193 Mon-Thur 9am-3pm, Fri 9am-1pm**
MANAGING DIRECTOR **David Saunders** david.saunders@metropolis.co.uk

Published by Diamond Publishing Ltd.
Printed by PCP. Distributed by MarketForce UK Ltd

diamondpublishing
PART OF THE METROPOLIS GROUP

The *RC* staff's favourite... Nick Drake or Syd Barrett song

PAUL LESTER Syd Barrett Terrapin
TIM JONES Syd Barrett Astronomy Domine
VAL CUTTS Nick Drake Way To Blue
DARYL EASLEA Syd Barrett Gigolo Aunt
PETER BARRY Nick Drake Pink Moon
JOHNNY SHARP Nick Drake One Of These Things First
NIALL DOHERTY Syd Barrett Octopus
STEVE BURNISTON Nick Drake Hazey Jane II
BILL EDWARDS Syd Barrett Lucifer Sam

Spotify

Record Collector | January 2024 | Issue 553 | Playlist

"The magazine you can hear"

Nick Drake Way To Blue
Syd Barrett Terrapin
Dire Straits Romeo And Juliet
The Walker Brothers Shutout
The Silkie You've Got To Hide Your Love Away
Charlie Patton & Bertha Lee Oh Death
Foreigner Cold As Ice
The Bureau Only For Sheep
King Creosote It's Sin That's Got Its Hold Upon Us
Bonnie Tyler Total Eclipse Of The Heart
Donovan Wear Your Love Like Heaven
ABBA The Day Before You Came
Big Country In A Big Country
The Soup Dragons Kingdom Chairs
Mott The Hoople Sucker
Black Sabbath Wicked World
Magma Ima Suri Dondai
Bill Ryder-Jones This Can't Go On
Sleater-Kinney Say It Like You Mean It
Gruff Rhys Silver Lining Lead Balloons
Heinz Dreams Do Come True
Ron Grainer Main Title From Dr Who
Raymond Scott Manhattan Research, Inc
Syd Barrett Baby Lemonade
Nick Drake From The Morning

Nothing in this publication may be reproduced without the written permission of the publishers. Opinions expressed by the writers are not necessarily those of the Editor or Diamond Publishing. *Record Collector* cannot and does not warrant that the advertisers whose advertisements appear within this publication are bona fide. Readers intending to purchase goods or services from advertisers should make their own enquiries if in any doubt. Every endeavour has been made to ensure that the information published in this magazine is accurate. Neither the publishers nor their agents can be held responsible for any errors or omissions; nor shall they be liable for any loss or damage to any person acting on the information contained in the magazine. Metropolis Group respects the privacy of every person for whom we have personal data. We comply with data protection legislation such as the Data Protection Act 1998 and the General Data Protection Regulation which regulates the processing of data and ensures that your data is processed fairly and lawfully, is kept secure and only that data necessary for any processing is kept. You can see our privacy policy at www.metropolis.co.uk/privacy

Copyright © 2023 Diamond Publishing Ltd

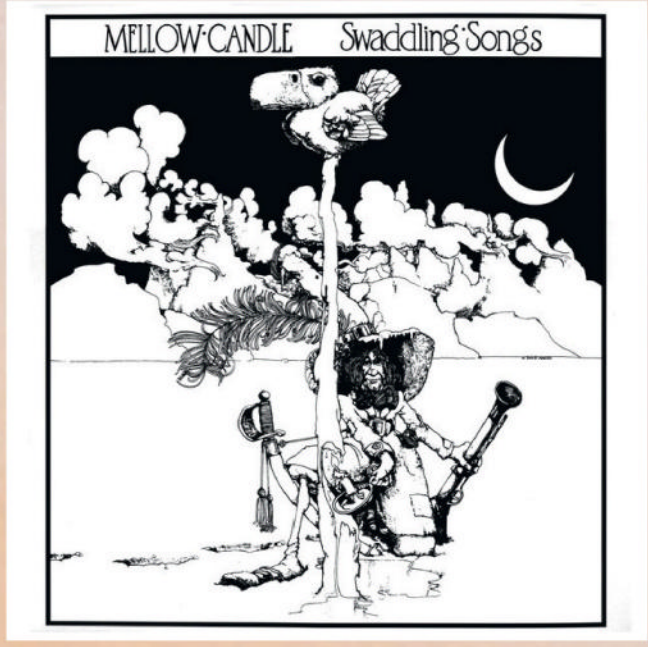
Founded in 1979 by Sean O'Mahony

PPA
recycle
When you have finished with this magazine please recycle it.

Decca celebrates the legacy of the iconic DERAM Records.

David Bowie - Laughing with Liza

Bowie's early Deram singles collected in a 7" box for the very first time, including a never before released version of Space Oddity, his breakthrough hit.



Mellow Candle – Swaddling Songs

The sole 1972 album from a unique band within Deram and early 70s progressive music history: a vanishingly rare and in demand album.

Someones Band – Someones Band

The band's self-titled, one and only album on Deram, has become one of the rarest and most sought-after bluesy progressive rock LPs of the period. Remastered and available on 1LP splatter.

Caravan – In the Land of Grey and Pink

One of the defining albums of the era, deemed one of the Greatest Prog Rock Albums of All Time (Rolling Stone) and Best Cosmic Rock Albums (Q and MOJO).

This reissue set features a pink and grey marble 2LP, which features live BBC live sessions tracks made available for the first time on vinyl.

DECCA DERAM

For The Record

rc.editorial@metropolis.co.uk
www.recordcollectormag.com
Record Collector Magazine
@RecCollmag
RecordCollectormag
@recordcollectormag

SEND YOUR PRAISE, MISSIVES AND CALLS FOR THE DEIFICATION OF RC'S STAFF TO:

rc.editorial@metropolis.co.uk, or to *Record Collector*, 2nd Floor, Saunders House, 52-53 The Mall, London W5 3TA, or via social media

Hello, and welcome to RC553

We hope you had a great Christmas. Thanks for picking up this copy of *Record Collector*, either the last of 2023 or the first of 2024, depending on what day you're reading these words.

It was a good year, 2023, for answering those great "what if?s". What if The Rolling Stones were to release their 24th (British) studio album – a question successfully answered by *Hackney Diamonds* – and what might a follow-up to The Beatles' *Let It Be* have sounded like – again answered, finally and fairly effectively/emphatically, by Now And Then.

We start 2024 with another great what if? In a new book, out next week, called *Unsung : Unsaid: Syd & Nick In Absentia*, author Rob Chapman ruminates on a parallel fictional future for Syd Barrett and Nick Drake, two artists with much in common. We thought it a good idea, then, for Rob to explore the facts in our cover story: subverting the idea that these famously troubled characters were gripped by inactivity by 1974, he forensically scrutinises their movements and finds them busily recording demos and piecing together fragments of words and music that might, eventually, and if things had been different, have produced, respectively, their third and fourth long-players. It's a fascinating read.

Elsewhere in this issue, we speak in-depth to the mighty Donovan, we feature an extract from a new book on ABBA that details the days before their split, we ask the surviving members of Big Country about life before and after their fallen frontman, Stuart Adamson, hugely prolific dance producer, Ian Levine, recalls what it was like to smash a 12" over Simon Cowell's head, and The Soup Dragons argue that they were far more than one-hit wonders. We also pay tribute to Shane MacGowan and Denny Laine, among others.

In our Reviews section, we speak to members of Black Sabbath, Magma and Mott The Hoople about their new reissues, and Bill Ryder-Jones, Gruff Rhys and Sleater-Kinney explain the motives and methods behind their latest releases. Keep reading, because the back of the magazine includes such delights as 10 Of The Best early electronica, Geoff Downes on his favourite, formative records, and histories of Joe Meek protégé, Heinz, and TV/film theme maestro, Ron Grainer.

It's been a pleasure putting together the last 13 issues for you. Thanks for all your support last year, and here's to the next 13. Happy new year!

Paul Lester

UNTIMELY OF THE MONTH

Thanks for all your posts about the missing date in my first calendar [*RC* 552 Xmas 'Super-Deluxe' Calendar]. Was it a genuine mistake, or a ruse to see who would spot it? That would be telling... I do hope you have a lovely 31 January, which from now on will be known as 'Collector's Day', like something for an old saint. Happy new year!

Daryl Easlea, *RRPG* editor

DORS OF PERCEPTION

Pity you didn't include Diana Dors in the calendar with her quite brilliant 1960 single, April Heart. You could have used a great pic, too.

Colin Rowlands, email

IMAGINE...

December 8, 1980. It's already 43 years since John Lennon was murdered. And it's almost unthinkable that the lapse of time that has passed is longer than the time he was with us. For most of us, he is far from forgotten. Apple TV is devoting a series to his murder, and many media around the world will be paying tribute to him. And like every year, France will be doing the bare minimum.

As chance would have it, over the past few weeks, I've been listening again to many of the interviews he gave to the BBC, American journalists and the famous series, *The Lost Lennon Tapes,* narrated by his friend, Elliot Mintz. I still have the feeling that he's there talking to us. His music remains as powerful as ever, but this certainty of an unfinished work rekindles the anger that his tragic death has inflicted on us. The box set devoted to *Mind Games*, one of his underrated albums, will be out shortly. These tributes and reissues make it clear that we still miss him. The world, as it has been for some time, would have given him ample opportunity to express himself. His voice carried far beyond a simple "Peace and Love".

Imagine a world without December 8, 1980.

Jacques Volcouve, email

NOW AND ZEN

I see the eBay vultures are active with the new Beatles single. I ordered all the various pressings from supposed proper dealers; none have been delivered, apart from the CD from Amazon, and all I see are eBay persons, selling loads at very inflated prices. These people buy as many copies as they can, only to sell them for ridiculous amounts.

I stopped using eBay a few years ago, as sellers just want to rip me off. Discogs is a bit better, but still inflated. I know it's a free market of buy-and-sell, but normal blokes like me, trying to work and get along in life, just want to be able to buy a record when it comes out, and the record companies should not create a buying frenzy by pressing such limited pressings when they must know millions wanted to collect them all, as with anything Beatles. In the end, they could have sold more copies, which must be better for them.

Being a record collector shouldn't be this hard!

Great mag, been buying for many years now, keep it up.

Paul Pace, Grays, Essex

L.E.N. R.I.P.

I was saddened to learn that folk singer, Len Chandler, passed away a few months ago, at the age of 88, and was surprised that there has been no mention of it in *RC*.

A classically-trained musician, Len was an integral part of the Greenwich Village folk scene, and civil rights movement of the early 60s. He died on 28 August, exactly 60 years to the day from when he led Joan Baez and Bob Dylan in singing his updated version of the traditional Keep Your Eyes On The Prize at Martin Luther King's *March On Washington*. MLK adopted Chandler's song title, Keep On Keeping On, after his secretary had seen it in *Broadside* magazine. Dylan writes about him in his *Chronicles Vol 1*, and freely admits to using a melody of Chandler's for his song, The Death Of Emmett Till.

Never a prolific recording artist (mainly because of his civil rights commitments), Chandler only released two albums in the 60s: *To Be A Man* and *The Lovin' People*, both on CBS, the former produced by John Hammond. Probably the only well-known song of his is Beans In My Ears, which The Serendipity Singers took into the US Top 30 in 1964, despite an extensive radio ban, though his recording of his song, The Warmth Of You Beside Me, was used in the soundtrack of the 2015 film, *The Lady In The Car With Glasses And A Gun*.

Chandler also had a prominent part singing in the 1972 film, *F.T.A.,* which starred Jane Fonda and Donald Sutherland. In 1968, he joined KRLA radio station, for whom he is said to have written 1,000 songs on current affairs in three years. In 1971, he co-formed the LA Songwriters Showcase, which ran for 25 years.

Finally... the greatest, most spellbinding 'unknown' song of the 60s? It has to be Len's Roll, Turn, Spin, from his debut album. R.I.P.

Rennie Pollitt, Inverness

WHOLE LOTTA LOVELINESS

I have been fortunate enough to see Robert Plant five times over the years: Led Zeppelin at King's Hall, Belle Vue, Manchester, in 1971, and Earl's Court, London, 1975; and on his solo tour at The Apollo, Manchester, 1983 and, penultimately, at The Palace Theatre, Manchester, and in 2010, with The Band Of Joy.

However, I was totally unprepared for what I witnessed at The Lowry in Salford on Saturday evening, 11 November. I didn't search for

I Was There

A reader's recollection of a key music event

This month: Graham Parker & The Rumour *Reunion USA Tour*, 2012

When we heard the sensation that Graham Parker & The Rumour had reunited after 32 years, and would undertake a short US tour, my friend, Clive, from Nottingham, was crazy enough to come over to the States. We met in London and flew together to Newark, NY, on 30 November 2012. In the afternoon of the same day, we drove to the Theater Of Living Arts in Philadelphia.

The fabulous Figgs played support, before Parker and The Rumour came onstage. They got a very warm welcome, starting with Fool's Gold. The Rumour played an impressively tight set, as though they'd never parted. After the concert, we talked to members of the group. We asked if they would tour Europe, too? Martin Belmont [guitar] shook his head: "No, we won't play in Europe". But less than a year later, Clive and I did enjoy Parker and The Rumour in a sell-out Shepherd's Bush concert in London.

On the flight to the US, I'd read a critique of their then-new album, *Three Chords Good*, in an English music magazine. I told Brinsley Schwarz that the magazine wrote that he is one of the best but most underrated guitarists in the world. He just smiled – such a modest guy. Clive and I thought that we had the longest journey to these concerts – hardly the case, as there were fans from as far away as Australia!

On 1 December, we drove back to New York for the Parker show in the Concert Hall of the NY Society Of Ethical Culture. By chance, Southside Johnny & The Asbury Jukes were playing in the B.B. King Club, Manhattan, on the same day, so we went there first – we had to spring to the venue to catch the start of the GP show.

The next day, we drove to the beautiful town of Huntington, on Long Island, where GP & The R and Ian Hunter were performing in the Paramount Theatre. GP gave an impressive show and, following a strong Ian Hunter & The Rant Band set, Hunter and Parker sang a medley of All The Young Dudes/Goodnight Irene to a rapturous audience.

Sheer madness at our age: we'd seen six fantastic live acts in three days, on a trip we will never forget!

Clive Dobbs and Karlheinz Ott

anything about Saving Grace or Suzi Dian prior to the concert, preferring to be surprised. As they took to the stage, I wondered how a band consisting of just two guitarists and a drummer would work. Even stranger was the fact that one of the guitarists began the concert playing the banjo. Well, I needn't have worried because, from the first minute to the last, the only word to describe the evening was joyous.

The only disappointment was the band bidding us goodnight (in song). They could have played until the next morning. Suzi Dian has a beautiful voice and she smiled continuously, which was infectious. The banjo was not the only surprise on the night, Suzi picking up the accordion for several numbers. Robert was in fine voice and his witty anecdotes were kept short and to a minimum, allowing the songs to flow. Guitarist Matt Worley was given the opportunity to showcase his amazing voice and Tony Kelsey played some scintillating guitar solos.

It will be a crime if one of their concerts is not committed to film for the enjoyment of those not able to see them in person and for me to enjoy over and over again. As for the beautiful Suzi Dian, she must have Dorian Gray's portrait in her attic.

Jack Haynes, Swinton, Manchester

SWISS PLEASE

In your report on Western Europe's rock and pop museums [*RC* 549/550], you missed one of Europe's best, which, surprisingly, is in Switzerland. I have been there many times, and it has an outstanding collection of gold records, memorabilia, etc, and offers an excellent tour through the history of rock and pop music. Always worth a visit! Here's the link, https://www.rockpopmuseum.ch/

Stefan, Switzerland

LETTER OF THE YEAR

It's been a great year from *RC*! I've really anticipated your monthly read and you've never let me down.

I'm signing off 2023 with an appraisal of the Christmas issue [*RC* 552]. Oh, and I'm posting to you a homemade Christmas (sort of) card which comes with a novelty gift – I hope you can make use of it at *RC* Towers [*see above images*].

Now for a look at the magazine. The countdown to Santa this year was sweetened by your excellent Christmas Special Issue. The (as per usual) superb calendar was an inventively themed success with great band, song and monthly associations throughout. Nice job, you creatives. Of course, as an Eric Clapton fan, I'd have added his *August* release.

Now to the mammoth 154 pages that accompanied it – truly a festive cracker! Now, to be honest, I usually find Bob Stanley's page a bit like Marmite. BUT, on this read, I'm jinglin' all the way with him on his Roy Wood appreciation. Speaking as a member of the now-disbanded "Wizzard Watcha's Society" (yes, that really was their fan club title), I, too, rate the often forgotten half-brother seasonal gem, Rock'N'Roll Winter. Upon release, I played it non-stop, to the extent that the grooves turned to a white chalk-like substance.

Roy certainly could write a hit and proved similarly a hit with the girls – see Lynsey De Paul, Ayshea Brough and Annie Haslam!

To add more icing to the Christmas read, you had a mighty [Roots Of] Glam feature and, frankly, given how well you finished the year, I can't wait to see what you do in 2024.

Happy New Year, *RC*.

Simon Mullins, email

Many thanks to Simon, our most prolific fan, for sending us the superb 7" seasonal salutation with vinyl knobs on. And thanks to all our readers who have sent in words both appreciative and constructive this year. Happy new year! **PL**

THIS MONTH'S CONTRIBUTORS

Rob Chapman saw **Syd Barrett**'s Stars and bought **Nick Drake**'s *Pink Moon* in the same week in February 1972. He wrote the acclaimed Barrett biography, *A Very Irregular Head,* and has now published a novel, *Unsung Unsaid,* about Syd and Nick. He writes about Barrett and Drake this issue (p72).

In between bouts of co-presenting the Parallel Universe podcast with DJ Marc Riley, **Rob Hughes** was granted an audience with the mighty **Donovan** (p48). The veteran singer-songwriter even dug out his trusty acoustic guitar as an added treat.

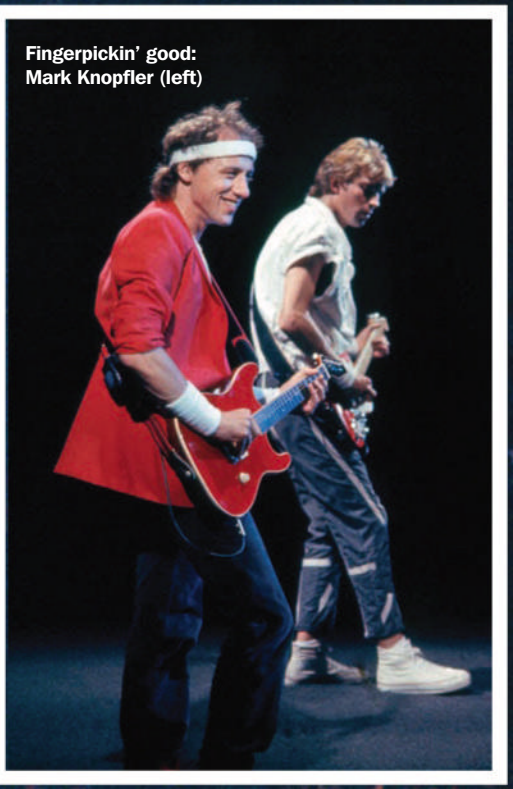
Tony Cummings joined in 1963 the religion of record collecting (or its bastard child, home taping). He started soul music fanzines and, by 1973, was working in Fleet Street. Record production and a book, *The Sound Of Philadelphia,* followed, before, in 1980, he became a Christian and wrote hundreds of gospel/Christian music articles for media organisation, Cross Rhythms. He first interviewed **Ian Levine** (p62) in 1973.

Rich Davenport is a Bolton-born music writer, stand-up comic, and musician. His first *Record Collector* feature focused on Alex Harvey, once dubbed "Scotland's Tommy Steele". This issue, it's Dunfermline's answer to Jimi Hendrix (to paraphrase John Peel), **Stuart Adamson**, and **Big Country** (p58).

NEXT MONTH
RECORD COLLECTOR
IN SHOPS 25 JAN

DAVID BOWIE 1974

PLUS! GEDDY LEE + CSNY + SLEATER-KINNEY + SARAH RECORDS + THE GUESS WHO



Fingerpickin' good: Mark Knopfler (left)

Sultan of strings

Mark Knopfler set to offload 120-plus guitars and more at a charity auction, as *Andy Rawll* privately investigates

On 31 January, *The* ***Mark Knopfler*** *Guitar Collection* of 120-plus guitars, amps and pieces of studio/concert equipment are offered via Christies, King Street, St James', London. They are on preview display 19-30 January and span his 50-year career, including instruments that he used to write, record and perform his catalogue of compositions for **Dire Straits**, as well as numerous solo works and for side projects and film soundtracks. Estimates for the lots range from £300 to £500,000, and total over £1 million, with 25 per cent of proceeds going to his elected charities, the British Red Cross, Tusk and Brave Hearts Of The North East.

The half-million-pound highlight is Knopfler's 1959 Gibson Les Paul Standard guitar, which he acquired from **Bobby Tench** (Jeff Beck Group) in the late 90s. It was used during his post-millennium solo career, including tours in 2001 and 2008. As significant, from a collector's point of view, is the reissue 1983 Les Paul Standard guitar that he played extensively during the band's career apotheosis before their split in 1995. The instrument was used to record both Money For Nothing and Brothers In Arms, and played at *Live Aid* in 1985. It has a relatively modest guide price of £15,000, though we'd be surprised to see the hammer fall for less than six figures. Definitely, money for something.

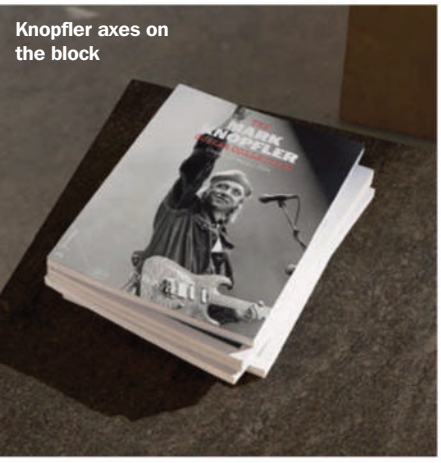
Other stringed things of all shapes and sizes include marquee marques from Gibson and Fender, and models by Teisco and Eko, plus unique custom-made instruments from Rudy Pensa and John Suhr. Knopfler's clear-out leaves him with around 20 instruments for regular usage, including the 1937 14-fret National Style 'O' Resonator guitar that was immortalised on the sleeve of *Brothers In Arms*, and the Red 1961 Fender Stratocaster guitar that was his mainstay from their Deptford days. It featured on songs such as Down To

> **"Estimates for the guitars are £1,000,000+, a quarter to charity"**

The Waterline and Sultans Of Swing. He's apparently been using some of his remaining guitarmoury for a 10th solo studio album, recorded at Metropolis Studios, Chiswick, London, and due later this year.

For the £40 auction catalogue, see store.christies.com/product/the-mark-knopfler-guitar-collection.

Knopfler axes on the block



MONEY FOR SOMETHING

Some of the Knopfler guitars under the hammer

1958 Gibson ES-335 TH, estimate £90,000

Played on Dylan's *Slow Train Coming*

1983 Gibson Les Paul reissue, estimate £15,000

Played at *Live Aid*

1959 Gibson Les Paul, estimate £500,000

Played on *Sailing To Philadelphia*

1988 Pensa-Suhr Mk 1, estimate £8,000

Played on 90s solo tours

Prototype Mark Knopfler Signature guitar, estimate £6,000

Played on 2009 solo LP, *Get Lucky*

Schechter custom Telecaster, estimate £6,000

Seen in the Walk Of Life video

Gibson J-200 Celebrity, estimate £7,000

Played on Chet Atkins' *Stay Tuned*

Altogether Now
Noteworthy guest-spots this month

Blackout Rebels *Riot* LP, red LP, CD, Sony, 23 February: **Rou Reynolds** (Enter Shikari).
Grey DeLisle *She's An Angel*, Hummin'bird, 19 January: **DJ Bonebrake** (Lone Justice), **Bernie Dresel** (Brian Setzer), **T Jarrod Bonta** (Jimmie Vaughan).
William Doyle *Springs Eternal*, Tough Love, 16 February: **Brian Eno**.
D-Block Europe *Rolling Stone* CD, cassette, D-Block Europe, 12 January: **Raye**.
Emin *Now Or Never* CD, white, red LPs, emin.tmsotr.es, 9 February: **Katherine McPhee**, **Nicole Scherzinger**, **Engelbert Humperdinck**.
Jane Getter Premonition *Division World,* Esoteric Antenna, 23 February: **Adam Holzman** (Steven Wilson).
Halo Maud *Celebrate*, Heavenly, 22 March: **Greg Saunier** (Deerhoof).
Ex-Bad Company's Robert Hart *Circus Life* CD, green LP, Escape, 26 January: **Steve Morris** (Heartland), **Steve Overland** (FM), **Robert Sall** (WET), **Steve Mann** (MSG), **Harry James**, **Chris Childs** (Thunder), **Keith Atack** (Bonnie Tyler).
Illumishade *Another Side Of You* 2LP, coloured 2LP, CD, Napalm, 16 February: **Coen Janssen** (Epica).
Van Der Graaf Generator's David Jackson/Renee Van Commenee *Keep Your Lane*, Talking Elephant, 2 February: **Colin Edwin** (ex-Porcupine Tree).
Cody Jinks *Change The Game*, Late August, 27 March: **Pearl Aday** (Meat Loaf).
The Loveless *Meet*, with **Marc Almond**, **Neal X** (Adam Ant), **Mat Hector**, **Ben Ellis** (Iggy Pop), Cadiz, 21 January: **Glen Matlock** (Sex Pistols).
The Miserable Rich *Overcome*, Rags To Ruin, 2 February: **Mike Siddell** (Mumford & Sons).
Matt Owens & The Delusional Vanity Project *Way Out West* CD, LP, Urby, 16 February: **Geoff Widdowson** (Danny & The Champions Of The World), **Jim Godfrey** (Billy Bragg).
Lee 'Scratch' Perry *King Perry* CD, LP, False Idols, 2 February: **Tricky**, Happy Mondays' **Shaun Ryder**.
Russell/Guns *Medusa,* Frontiers, 12 January: **Alessandro Del Vecchio** (Hardline).
Jeff Rogers *Dream Job*, Diesel, 16 February: **Kelvin Holly** (Little Richard), **Clayton Ivey** (Thelma Houston), **Justin Holder** (Keb' Mo'), **Shonna Tucker** (Booker T Jones).
The Residents *Secret Show (Live In San Francsico)* CD/DVD, 2LP, Cherry Red, 16 February: **Les Claypool** (Primus).
Saxon *Hell, Fire And Damnation* 180g LP, test-pressing LP; CD, red 180g LP, cassette, box adding marble red 180g LP, slipmat, signed print, Silver Lining, 19 January: **Brian Tatler** (Diamond Head).
Lori Triplett *When The Morning Comes,* loritriplett.com, 1 March: **Julian Dorio** (Amanda Shires), **Paul Moak** (Heart's Ann Wilson).
Brian Tarquin *Beyond The Warrior's Eyes,* BHP Music, January: **Jean Luc-Ponty**, **Steve Morse**, **Eric Johnson**, **Robben Ford**, **Joe Satriani**, **Vinnie Moore**, **Ron 'Bumblefoot' Thal** (ex-Guns N' Roses), **Alex De Rosso** (Dokken), **Travis Stever** (Coheed & Cambria), **Jeff Duncan** (Armored Saint), **Gerald Gradwohl** (Tangerine Dream), **Chris Haskett** (Henry Rollins).
Theftuous' latest, bandcamp.com, [TBC]: **CJ Wildheart**, **Benji Webbe** (Skindred).
Today Was Yesterday CD, red LP, Music Theories, 23 February: **Alex Lifeson** (Rush), **Robby Krieger** (The Doors).
The Tyde *Season 5,* Spiritual Pajamas, 1 March: **Adam MacDougall** (The Black Crowes).
Craig Wedren *The Dream Dreaming,* Tough Lover, 26 January: **Paul Cartwright** (Lana Del Rey).

Jane Getter's world

HELLO IT'S ME

Pierre Törnkvist

Scheitan frontman on the Swedish goths' first studio sojourn for 24 years

How come you're back now?
I was just writing songs, but then decided to go with the Scheitan name, rather than Helltrain or Devil's Force, as it's 'normal' vocals, rather than screaming! It's a natural continuation of 1999's *Nemesis*, with 'real' vocals. I didn't really have this type of singing in me 20 years ago. I recorded all the instruments and vocals, did the design layout, and the final mixes were done by Daniel Bergstrand [In Flames].
How long did it take?
Ten months, with short times for 'rest' and for new ideas to flow, and to let the songs 'breathe' and evolve.
What were you up to during the interregnum?
When it was time to follow-up Nemesis, in 2002, I felt that the songs weren't in the right style. Not post-rock. More punk and rock'n'roll. So, we formed Helltrain for three albums in 2004/08/12, and after death took our drummer, Oscar [Karlsson], we did songs track-by-track. But I had a deep wish to move on as a musician and to write music that would appeal to more people.
Where have your most successful markets been?
Germany, Sweden, Ukraine, the Baltics.
What's been the standout moment?
Playing for tens of thousands in Kyiv, Ukraine, and having a Helltrain album on Universal.
What's been the worst?
Oscar's death. He was my musical sparring partner from age 17. The hard part has been finishing the songs that he left. We still have one that's not finished.
Who's been the biggest inspiration along the way?
The people listening. A Greek dude, Anthony, wrote to me on Facebook Messenger about how much he loved the music, and it helped me to realise that there are people that it actually matters to. We became really good friends over time. During the last four years, I've also learned a lot about the recording process, music theory, chord progressions and scales, in order to evolve, and to learn from other sound creators and songwriters.
What do you put your longevity down to?
A lifelong love for music. Now my kids have grown up, I plan to bring Scheitan to the stage as much as possible, with a drummer.
What would be the tagline of a biopic?
Not! We chose *not* to tour, have a booking agent, sign to labels. We were impossible to work with *[laughs]*. Or fools!
What's next?
I'll write songs until the day I die. I have a 'roadmap' for the years to come. An album and, despite being 75% deaf since I was five, gigs. I'll figure out a way of getting there.

Scheitan* Songs For The Gothic People *is on The Circle Music in May.

Acoustic+

Lindisfarne's **Alan Hull** *Singing A Song In The Morning Light* 90-track 4CD, 77 unissued, Cherry Red, 23 February.
Due: January (12) **Janis Ian** *Between The Lines,* Rude Girl, **The Doug Dillard Expedition** *Live At Fremont Hotel, Las Vegas, 1970,* Floating World (26) **Richard Thompson** *Historic Classic Concert Live In Nottingham 1986,* The Store For Music February (23) **Cara Dillon** *Coming Home*, Charcoal.

Biz

The Hopeless label's 30th anniversary is marked by a US travelling exhibition including stops this year at Cleveland Rock'n'Roll Hall Of Fame and Las Vegas Punk Museum. A CD, photo-book and documentary film are due. ■ An 8,500-capacity venue opens in Edinburgh Park in 2027. ■ HMV reopened its foundational store at 363, Oxford Street, London, 24 November. ■ The *Haarlem Vinyl Festival,* Haarlem, Netherlands, 27-29 September, is at 30-plus venues, including DJs, gigs, talks, workshops. See haarlemvinylfestival.com. ■ New York's ARChive Of Contemporary Music seeks to move its three million-plus records and four million-plus other items to a larger building and asks for donations via every.org/arcmusic. ■ Artist recordings from soundchecks/gigs are offered via setmixer.com. ■ In December, the world's leading music-streaming platform, Spotify, announced its third round of redundancies for 2023. Following layoffs of 600 staff that January and 200 in June, another 1,500, or 17 per cent of its 9,000 workforce, were let go by the Stockholm company. Founded in 2006, it has 210 million subscribers (followed by Apple Music, 108 million, Pandora, 6.2 million) and cited increased costs and the ongoing economic slowdown, while its expansion into podcasting and audiobooks hadn't generated envisaged growth levels. In November/December, another streaming platform, Tidal Music, cut 10 per cent of its staff, aiming to reduce its workforce by 1,000 by the end of 2024. According to the IFPI, the Top 10 countries for combined physical/online global music sales in 2022 were the US (No 1), Japan, UK, Germany, China, France, Republic Of South Korea, Canada, Brazil, Australia. ■ In December, Bath Moles concert venue closed after 45 years service. ■ On 1 December, Muphoria Gallery of music-related art, including instruments, opened at 6, Berwick Street, London. ■ In December, Dawsons opened a music store at 23, Denmark Street, London.

Blues

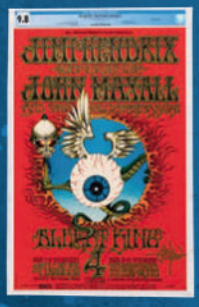
Due: January (5) **Junior Wells/Buddy Guy** *Live At Cotati Cabaret 1984,* Cleopatra (19) **Michael Messer/Chas Jankel** *Mostly We Drive*, Knife Edge (26) **John Mayall** *Live In France 1967-73* 2CD/DVD, Repertoire, **Dan Hicks & The Hot Licks** *Live In LA 1973*, Floating World February (9) **Tinsley Ellis** *Naked Truth,* Alligator. ➤

MUSIC MEMORABILIA & CONCERT POSTERS

Accepting Consignments

Buddy Holly & the Crickets 1959 Historic "Winter Dance Party" Concert Poster

Sold for $250,000



BG-105 Jimi Hendrix 1968 "Flying Eyeball" Concert Poster Signed by Rick Griffin, Graded 9.8

Sold for $175,000

The Beatles 1966 Shea Stadium NY Concert Poster, Newly Found Unrestored Condition

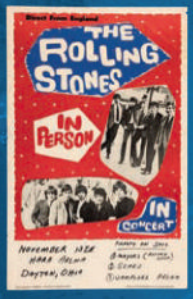
Sold for $275,000

FD-26 Grateful Dead 1966 "Skeleton & Roses" Concert Poster Graded 9.6

Sold for $137,500

The Clash 1977 French Concert Poster Touting Debut Single "White Riot"

Sold for $6,250



The Rolling Stones 1964 Second-Tour U.S. Concert Poster, Dayton, OH

Sold for $14,375

Jimi Hendrix Experience 1969 Gunther Kieser Famous 'Wire-Hair' Concert Poster (AOR-3.185)

Sold for $20,000

Bob Dylan 1963 Town Hall, NY Autographed & Doodled Concert Poster

Sold for $68,750

The Beatles *Yesterday and Today* First State Mono Record Sleeve In Original Shrink Wrap Slabbed and Graded 8.5

Sold for $28,750

The Beatles Signed *Please Please Me* Mono UK First Pressing Record Sleeve

Sold for $40,000

Led Zeppelin *IV* Sealed Stereo First Pressing LP With (3) Hype Stickers Slabbed and Graded 9.0

Sold for $4,500

Lynyrd Skynyrd *Street Survivors* Sealed LP With Withdrawn Cover Slabbed and Graded 8.5

Sold for $6,875

Miles Davis at Tanglewood Music Festival 1970 Gelatin Silver 20" x 16" Print by David Gahr.

Sold for $3,125

Kenny Dorham *Afro-Cuban* True First Pressing Mono LP (Blue Note, BLP 1535).

Sold for $2,875

Prince *The Black Album* Rare Sealed First Pressing LP with Sticker Slabbed and Graded 9.0 (Warner Bros., 9 25677-1).

Sold for $25,000

INQUIRIES:

Pete Howard *Concert Posters* | **214.409.1756** | **PeteH@HA.com**
Garry Shrum *Music Memorabilia* | **214.409.1585** | **GarryS@HA.com**
Ari Crane *Vinyl Records* | **214.409.1856** | **AriC@HA.com**

DALLAS | NEW YORK | BEVERLY HILLS | CHICAGO | PALM BEACH
LONDON | PARIS | GENEVA | BRUSSELS | AMSTERDAM | HONG KONG

Always Accepting Quality Consignments in 50+ Categories
1.75 Million+ Online Bidder-Members

HERITAGE AUCTIONS

Paul R. Minshull #16591. BP 12-25%; see HA.com. Licensed by the City of New York #1364738/9-DCA. 73795

What's Happening?!?!

Collecting's roads less travelled

At *RC* Towers, we sense new music emerging from **Lady Gaga**, **Stereophonics**, Stereophonics' **Kelly Jones**, **Paradise Lost**, **Mr Big** (US), **Amorphis**, **The Kinks**, **Testament**, **Bill Bailey**, **Helloween**, **Enrique Iglesias**, **Eric Church**, **Metal Church**, **Noel Gallagher**, **Sabaton**, **Lizzo**, **All That Remains**, **Louise Patricia Crane**, **Suicidal Tendencies**, **Blossoms**, **Betty Boo**, **Beabadoobee**, **Ariana Grande**, R.E.M.'s **Michael Stipe**, Dresden Dolls' **Amanda Palmer**, **Blackpink**, **The Black Dahlia Murder**, **Dido**, **Sacred Reich**, **Ludacris**, **Funeral For A Friend**, **Lainey Wilson**, **Cronin/Shane MacGowan** (RIP), **Xentrix** (on Listenable), **Kim Wilde** (Cherry Red), Annihilator's **Jeff Waters** (three albums); and 20-plus **Annihilator** reissues (earMUSIC).

Bon voyage, Halestorm's Lzzy Hale

CELLULOID HEROES

Projects due include the **Edith Piaf** *Edith* biopic, via Warners; the *June* **June Carter Cash** documentary film on Paramount+, 16 January; *The New Look* drama TV series, with soundtrack featuring **Nick Cave**, **Lana Del Rey**, **Florence Welch**, **Beabadoobee**, The 1975's **Matt Healy**, on Apple TV+ from 14 February; Sony's *The Garfield Movie* film, soundtracked by **John Debney**, in cinemas, 24 May; Dave Meyers' *This Is Me Now* **Jennifer Lopez** film, via Prime Video, 16 February; Rob Reiner's *This Is* ***Spinal Tap*** *II* film, with **Paul McCartney**, **Elton John**, **Garth Brooks**; Jeff Tremaine's **Dokken** film, via Netflix; Matt Smith's TV series of **Nick Cave**'s *The Death Of Bunny Munro* book, via Sky Studios; *An Audience With* ***Kylie Minogue*** on Australian Channel 7 TV; Jason Krawczyk's ***GWAR*** *Must Die!* film; David Barnard's *Dreamworld* **Pet Shop Boys** concert film, cinemas, 31 January, 4 February; Matthew Vaughan's *Argylle* film, with **Dua Lipa**, cinemas, February; Merlin Sheldrake's *Fungi: Web Of Life* documentary film, narrated by **Björk**, cinemas, January; the **Amy Winehouse** biopic, *Back To Black*, cinemas, 12 April; a **Pussy Riot** TV series based on **Nadya Tolokonnikova**'s memoir, via STX Entertainment; a **Girls Aloud** reunion tour documentary film; Dave Mullin's *War Is Over!* film, soundtracked by **Thomas Neuman**, along with Marc Forster's *White Bird* film, via Lionsgate; Laetitia Colobani's *La Tresse* film soundtrack DL by **Ludovico Einaudi**.

KIT & CABOODLE

Jared James Nichols' Blues Power Les Paul Custom guitar and Metallica's **Kirk Hammett**'s Greeny 1959 Les Paul Standard guitar are out via Epiphone; **John Mayer**'s Dead Spec Silver Sky guitar is out via PRS Guitars; Tool's **Adam Jones**' Flying V Collector's Edition guitar is out via Gibson; Halestorm's **Lzzy Hale**'s Voyager guitar is out via Kramer.

INDIE

February (16) **Middle Kids** *Faith Crisis Pt 1* CD, yellow, blue LPs, producer Jonathan Gilmore (The 1975), Lucky Number March (22) **Francis Of Delirium** *Lighthouse*, producer Catherine Marks (The Killers), Dalliance.

METAL

March (8) **NOAHFINNCE** *Growing Up On The Internet*, co-producer Thomas Mitchener (The Damned), Hopeless.

POP+

February (2) **Kirin J Callinan** (Mark Ronson) *If I Could Sing*, Worse March (8) **Brittany Brindrim** *Velella Velella* CD, LP, producer Matt McJunkins (Poppy), Metropolis (22) **Saint Saviour** *Sunseeker*, producer **Bill Ryder-Jones** (ex-The Coral), saintsaviour.co.uk.

POST-PUNK

February (22) **Gen & The Degenerates** *Anti-Fun Propaganda*, producer Ross Orton (Arctic Monkeys), Marshall.

ROCK

February (9) **Smoking Snakes** *Danger Zone*, producer Jakob Herrmann (16) **Honeymoon Suite** *Alive* CD, LP, producer Mike Krompass (Aerosmith's Steven Tyler), Frontiers (23) **Sons Of Liberty** *The Detail Is In The Devil*, producer Josiah J Manning (Kris Barras), sonsofliberty.bigcartel.com March **Elly-May Barnes**' latest, producer Kevin Shirley (Iron Maiden), ABC.

SOUL

TBC **Bette Smith**'s latest, producer Jimmy Hogarth (Amy Winehouse), Kartel.

Middle Kids: indie rock for arenas

Hip-Hop/Dance

The 52,000 sq ft US Hip Hop Museum opens on Exterior Street, South Bronx, New York, 2025, and a planned UK Hip Hop Museum seeks sponsors, advisors, archivists, volunteers, contributors via theukhiphopmuseum.com/contact. ■ Wu-Tang Clan's **Ghostface Killah** *Rise Of A Killah* book, MacMillan, 14 May. Due: February **Photek** ***Solaris***, Universal.

Indie

The Zutons *The Big Decider* CD, LP, coloured LP, cassette, *Deluxe* 2CD with *Live Recordings,* ICEPOP, 16 April. ■ **Curve** *Unreadable Communications* 4CD, with *Four EPs, Doppelganger+, Cuckoo+, Live/Remixed,* Cherry Red, 23 February. Due: January (12) **Lush** *Spooky, Split, Lovelife,* 4AD.

Jazz

Due: January (12) **Chet Baker** *Intimacy,* Res February (2) *The Complete Original Chet Baker Sings Sessions,* **Ben Webster** *Ballads,* EJC March (8) **Cyrille Aimee** *A Fleur De Peau,* Whirlwind, **Gary Husband** *Songs Of Love And Solace,* BFD.

Metal

Type O Negative *Bloody Kisses* hardback graphic novel; *Deluxe* 1993-copy oversize slipcased edition, four prints, card; 666-copy *Green Edition* adding signed bookplate, picture disc 2LP, card, repro ticket; nine-copy *Repulsion Artifact* adding two cards, original 1990 *None More Negative* demo cassette, Z2 Comics, April. ■ **Verona On Venus** *Popular Delusions* DL, with **Mike Spreitzer** (DevilDriver), 19 January. ■ **Zakk Sabbath** *Doomed Forever Forever Doomed* 2CD, 2LP, red, purple 2LPs, cassette, with **Zakk Wylde**, **Blasko** (Ozzy Osbourne), **Joey Castillo** (Danzig), Magnetic Eye, 1 March. Due: January (26) **Whitechapel** *Live In The Valley,* Metal Blade, **Saxon** *The Eagle Has Landed III* 2CD, BMG TBC **Annihilator** *Alice In Hell,* Rhino, **Leaves' Eyes** *Myth Of Fate,* AFM.

Prog/Avant

Steve Hackett *The Circus And The Nightwhale* CD, 180g LP; CD/BD/book with 5.1 mix, InsideOut, 16 February. ■ **Anthony Phillips** *Slow Dance* 2CD, nine unissued, Esoteric, 26 January. ■ **Plan Nine** *The Lost Songs,* with Ayreon's **Arjen Lucassen**, Mascot, [TBC]. ■ Richard King *Travels Over Feeling* ***Arthur Russell*** *A Life* book, Faber, 18 April. ■ **Mandalaband** *Legacy* 4CD, with *Mandalaband, The Eye Of Vendor: Prophesies* CDs, 28-track *Versions* 2CD, Chrysalis, 9 February. ■ **Anthony Phillips/Harry Williamson** *Gypsy Suite,* five unissued, **Colosseum** *Elegy* 6CD, with *Those Who Are About To Die Salute You,* three bonuses, *Valentyne Suite,* one, *The Grass Is Greener, Daughter Of Time,* three, *Colosseum Live, Live Recordings 1971,* Esoteric, 23 February. ■ **Von Hertzen Brothers** *Live At Tavastia* 2CD, BD, 2LP, Finland, February 2023, myshopify.com, 16 February. ■ Christoph Dallach *Neu Klang: The Definitive History Of*

Photo: (Middle Kids) Pooneh Ghana

Memorabilia lane
Auction houses around the world

On 15 November, Roxy Music's **Phil Manzanera** offered recording equipment, amps, speakers and guitar via reverb.com. The kit included a recording desk used by colleague **Brian Eno**, **Robert Wyatt**, **Chrissie Hynde**, **Annie Lennox**, and **David Gilmour**, plus original **Roxy Music** Mellotron tapes utilised on *Roxy Music*, *For Your Pleasure*, *Stranded*, *Country Life*. ■ The 16-17 November sales via juliensauctions.com included guitars from **Eric Clapton**, $1.27 million, **Johnny Cash**, **Frank Zappa**, **Albert King**, each $63,500, **Eddie Van Halen**, $117,000, **Keith Richards**, $45,500, **Slash** $50,800, **Kurt Cobain**, $1,587,500, jeans, $412,750, handwritten lyrics, $91,000, **Dizzy Gillespie** trumpet, $76,200, **Janis Joplin** ring, $76,200, **Frank Zappa** artwork, $32,500. A 7 December sale of ZZ Top's **Dusty Hill** included guitars, $393,700, $317,500. ■ A 28 February *Music Auction* is held via andersonandgarland.com. ■ On 11 December, 350-plus items from **Quincy Jones**' wine collection, including vintages from 1928, 1933, 1934, plus a 1990 bottle, estimate $20,000, were offered via christies.com. ■ On 16 November, 200-plus items including the *Fashion Of* ***Prince*** collection, featuring shirts, boots, hats, jewellery, along with personal photos, mastertapes, documents, were offered via rrauction.com. A 14 December auction included **John Lennon** sketch, **Freddie Mercury** clothing, **Paul McCartney** handwritten lyrics, letter, **Bob Dylan** Isle Of Wight 1969 acetate LP, guitars from **John Lee Hooker**, ex-KISS' **Ace Frehley**, **Elvis Presley** scarf, **Dee Dee Ramone** jacket. ■ On 20 February, an *Autographs & Memorabilia* sale is held via chiswickauctions.co.uk. ■ On 10-11 January, a vinyl/musical instruments sale is held via harperfield.co.uk. ■ A 28 November sale via omegaauctions.co.uk included **Freddie Mercury** trousers, **Ride** guitar, handwritten lyrics, top, demo tapes, handwritten lyrics from **Elton John**, **The Doors**, The Fall's **Mark E Smith**, **David Bowie**/reel-to-reel tapes with unissued cuts, Queen's **Roger Taylor** signed drumskin/sticks, record awards from **Michael Jackson**, **James Brown**, **Al Green**, **Fleetwood Mac**, **The Kinks** 16mm film, guitars from **Noel Gallagher**, **The Beatles**, **The Wildhearts**, **Whitesnake**, **The Zombies**, **Bee Gees**/acetate, **David Byrne** shoes, **The Rolling Stones** radio tapes, **DEVO** demo tapes. ■ A 29-30 November sale via International Autograph Auctions Europe, Estepona, Spain, included **Jimi Hendrix** trousers, Spice Girls' **Geri Halliwell** basque. ■ A 29 November sale via bonhams.com included guitars from **Mike Oldfield**, **Noel Gallagher**, **Green Day**, **The Who**/record award, **Peter Green**/handwritten lyrics/notebook, **Elvis Presley** acetate, **Liam Gallagher** tambourine, record awards from **Robert Plant**, **Ringo Starr**, **Jimmy Page**, **Bad Company**, **U2**, **Paul McCartney** letter, **Marc Bolan** drawing, **The Clash** acetate. A 14 December sale included **The Beatles**' *Abbey Road* recording console, estimate, £20,000. ■ The 5-8 December sales via gardinerhoulgate.co.uk included guitars from The Who's **John Entwistle**, Tin Machine's **Kevin Anthony**, Mott The Hoople's **Ray Majors**, Van Der Graaf Generator's **Peter Hammill** lute. ■ A 21 November sale via hansonsauctioneers.co.uk included a **Peter Green** letter. ■ In November, 10 **Jimi Hendrix** drawings were offered via momentsintime.com for $195,000. ■ A 14 December *Icons Of The 20th Century* auction via guernseys.com included **Eddie Van Halen** guitar, three **Bob Dylan** reel-to-reel tapes, **Elvis Presley** school report. ■ On 6 December, a **Phil Collins** piano, estimate $100,000, jukebox, statues, were offered via kodner.com. ■ In November, Dan & Shay's **Dan Smyers**' 5,300 sq ft, five-bed, seven-bath house, Brentwood, Nashville, with pool, spa, studio, was offered via realtor.com for $3.6 million, while **Anita Baker**'s 7,300 sq ft, five-bed, three-bath house, Grosse Pointe, Michigan, was $1.85 million, **Kehlani**'s 1,300 sq ft, three-bed, two-bath wooden house, with studio, Topanga, California, $1.899 million, Jefferson Starship's **Mickey Thomas**' 4,125 sq ft, five-bed, six-bath house, with pools, Palm Beach, California, $1.59 million, **Frank Sinatra**'s erstwhile 6,600 sq ft, four-bed, seven-bath house, with pool, four acres, Chatsworth, California, $8.995 million, and The Monkees' **Michael Nesmith**'s quondam 3,365 sq ft, three-bed, three-bath house, with pool, six-plus acres, Carmel Valley, California, $3.5 million. ■ On 17 January, a vinyl sale is held via vectis.co.uk. ■ A 7 December auction by Dalshire, Carrollton, Texas, included **Elvis Presley** jacket, **Nirvana** handwritten lyrics. ■ On 27 November, a **Megadeth** guitar, drumsticks were offered via therealist.com. ■ In November, **Halsey**'s 10,000 feet^2, three-bedroom house, with garages, guesthouse pool/house, studios, salon, library, cinema, five acres, Monte Nedo, California, sold for $11.6 million. ■ In December, **Rod Stewart** had a charity auction of artwork, furniture and other items from his home in Sheering, Essex, via sworder.co.uk. ■ On 28 November, **David Bowie** Suffragette City/Rock'n'Roll Suicide handwritten lyrics sold for £89,000. ■ In November, **Luke Bryan**'s 4,645 sq ft, five-bed, five bath house, Santa Rosa Beach, Florida, was offered via The Martin Group, $14.95 million. ■ A 5 January charity draw via crowdfunder.co.uk/i-love-live includes signed set-lists from **Paolo Nutini**, **The Prodigy**, **Nile Rodgers**, **Bring Me The Horizon**, **Duran Duran**, **James Bay**, **New Order**, **Natalie Imbruglia**, **Everything Everything**, **Blossoms**, **Wet Leg**, **Maisie Peters**, **The 1975**, plus signed **Noel Gallagher** drumskin. ■ In December, Lynyrd Skynyrd's **Gary Rossington**'s onetime 7,516 sq ft, five-bed, five-bath house, Milton, Georgia, US, with pool, spa, waterfall, lake, two docks, guesthouse, two barns, paddock, garages, 80 acres, was offered via Sotheby's Atlanta, $12 million. ■ In December, **Kellie Pickler**'s 4,865 sq ft, four-bed, four-bath house, with gardens, Nashville, was offered for $2.9 million.

Phil Manzanera original Mellotron tapes on offer

Halsey in the house, or out, in fact

Prog/Avant cont'd

Krautrock hardback, Faber, 2 May. ■ **The Pineapple Thief** *It Leads To This* CD, LP, red, green, cream LPs, *Deluxe* box with 2CD including *Y Aqui Estamos*, DVD with 5.1, BD adding Dolby Atmos mix, book, Kscope, 9 February. ■ Hawkwind's **Tim Blake** *Crystal Presence* 3CD, with *Crystal Machine, Blake's New Jerusalem*, one bonus, *Magick,* Esoteric, 23 February. ■ **Andy Jackson** *Al AJ* CD/BD, 5.1 mix, Esoteric Antenna, 23 February. ■ **Big Big Train** *The Likes Of Us* CD, 180g 2LP, blue, orange, green 180g 2LPs, CD/BD with 5.1 Dolby Atmos mixes, InsideOut, 1 March. Due: January (19) **John Zorn** *The Hermetic Organ Vol 11*, Tzadik (26) **Colosseum** *Upon Tomorrow* 2CD, Repertoire, **Wil Malone** *Old Feet, New Socks* 3CD, Morgan Blue Town, **Ludovico Einaudi** *I Giorni*, Decca, **Steven Wilson** *Grace For Drowning* 2CD, Transmission, **Klaus Schulze** *La Vie Electronique 3* 3CD, MiG February (16) **Rick Wakeman** *Live At The London Palladium 2023* 4CD, Cherry Red.

Pop+

Dead Or Alive *Still Spinnin' – The Singles Collection 1982-2021* 180-track 27CD, one unissued, Demon, 16 February. ■ **John Lennon** *Mind Games The Ultimate Collection* 6CD/2BD, with Dolby Atmos mix, bonuses, in June, [TBC]. ■ Blondie's **Chris Stein** *Under A Rock* book, St Martin's Press, 11 June. ■ **Kissing The Pink** *Anthology 1982-2024* 5CD, with *Naked,* six bonuses, *What Noise,* three, *Certain Things Are Likely,* five, 12-track *Remixes & Extended Versions,* 14-track *Remixes & New Recordings,* **The Dream Academy** *Religion, Revolution And Railways* 7CD, *Remembrance Days, A Different Kind Of Weather*, 48 bonuses, (one unissued), Cherry Red, 23 February. ■ **Climie Fisher** *Coming For The Kill* 4CD, 38 bonuses (16 unissued), Cherry Pop, 23 February. ■ **Ringo** *Starr Beats And Threads* photobook, slipcased edition, clamshell edition with video, have pre-orders via juliensauctions.com. ■ **Busted** *Greatest Hits 2.0 Another Present For Everyone* yellow, blue, green, pink 2LPs, blue, green, yellow cassettes, 16-track CD, *Live Edition* 20-track 2CD, bustedhits.com, 5 January. ■ **Kim Wilde** *Love Blonde – The RAK Years* 4CD, with *Kim Wilde,* three bonuses, ***Select***, four, *Catch As Catch Can,* two, 10-track *Special Disco Mixes,* Cherry Pop, 23 February. ■ **Juno Reactor** *Imagination, Use It As A Weapon* 5CD, with *Transmissions, Luciana, Beyond The Infinite, Bible Of Dreams, Shango; Bible Of Dreams* 2LP, Demon, 15 March. Due: January (12) **Hazell Dean** *Heart First* 2CD, Cherry Pop May **Tot Taylor** *Studio Sounds 2*, Campus. ➤

Post/Punk

Crass *A Pictorial History* photobook is due via Exitstencil Press by June. ■ Paul Sng & Nicola Black's *The Light Pours Out Of Me* documentary film about Magazine's **John McGeoch** had a kickstarter.com campaign to 8 December. Due April 2024, featuring interviews with colleagues **Howard Devoto**, **Keith Levene**, **Siouxsie Sioux**, plus **Johnny Marr**, **Billy Idol**, **Peter Hook**, RHCP's **John Frusciante**, Radiohead's **Jonny Greenwood**, **Ed O'Brien**, subscribers were offered personal plectrums, T-shirts, jewellery, badges, bracelets, cap. Due: January (5) **Iggy Pop** *San Francisco 1981* cassette, Cleopatra (26) February (23) **Modern English** *1 2 3 4,* Mesh & Lace.

Rock

The Yardbirds *Live At The BBC* 4CD, 32 unissued, Repertoire, 26 January. ■ **Alice Cooper** *Starring* photobook, *Super Deluxe* oversize edition with lenticular cover, Rufus, in May. ■ **Cactus** *TKO Tokyo – Live In Japan* CD/DVD, 2012, Cleopatra, 5 January. ■ *Gotus,* with **Ronnie Romero** (Rainbow), **Tony Castell** (ex-Krokus), Frontiers, 19 January. ■ Martin Popoff ***Led Zeppelin**: A Visual Biography* photobook, Wymer, 5 April. ■ **Def Leppard** *Diamond Star Halos* BDA, with **Steven Wilson** Dolby Atmos mix, three bonuses (one unissued), theSDEshop.com, 12 January. ■ **UFO** *Lights Out Deluxe* 3LP, with *Live At The Roundhouse, London, 2 April 1977,* 2CD adding three versions, Chrysalis, 2 February. ■ **Larry Norman** *Live In The UK 77* 2CD, 2LP, due in March, had a kickstarter.com campaign to 17 December, subscribers offered handwritten lyrics. ■ **Gun** *Hombres* CD, orange, white, test-pressing LPs, *Deluxe* CD with three bonuses, 2CD with *Live From The Barrowlands*, Cooling Vinyl, April. ■ A 3,000-copy set of **The Rolling Stones** figurines is due via knuckebonz.com by September. ■ **The Babys** unissued *Live At The Bottom Line 1979*, Omnivore, 5 January. ■ **Fargo** *The Early Years (1979-82)* 4CD, four LPs, with *Fargo, Wishing Well* remix, *Frontpage Lover, F,* Steamhammer, 23 February. ■ Edoardo Genzolini *Teenage Wasteland: **The Who** At Winterland 1968 & 1976* photobook, Schiffer, 28 April. ■ Darren Paltrowitz *DLR Book: How* **Dave Lee Roth** *Changed The World* book, Backbeat, 1 January. ■ **Matchbox Twenty** has launched an online fan network at firesidechat.com, offering subscribers online meet-and-greets, fan meet-ups, and access to pre-/after-show parties, tour bus. ■ **Steamhammer** *Live* 4CD/DVD, with unissued cuts from Essen, Frankfurt, Koln, Mannheim, Copenhagen, London Marquee Club, 1969-72, Repertoire, 2 February. ■ **Cutting Crew** *All For You* 3CD, with *Broadcast,* five bonuses, *The Scattering*, six, *Compus Mentus*, seven, Cherry Pop, 16 February. Due: January (5) **Pat Travers Band** *Live At Reading,* Cleopatra (26) **Nazareth** *Loud & Proud!* 3CD, BMG, **America** *Hideaway,* **The Knack** *Round Trip* February (2) **Peter Frampton** *Where I Should Be* (9) **Steve Earle** *Transcendental Blues* (16) **Joe Cocker** *Luxury You Can Afford,* **Vinnie Moore** *Meltdown* (23) **Mountain** *Original Album Classics* 5CD March (1) ***Ry Cooder**,* Music On CD TBC **Quireboys** *Wardour Street,* [TBC].

Pictures At An Exhibition

Artwork, photos and ephemera on public display

Syd Shelton's *Rock Against Racism* free photo exhibition is at St Mary's Hospital, Praed Street, Paddington, London, to March 2024, then Hammersmith Hospital, Du Cane Road, White City, London, April to July. ■ The free *Make Some Noise* exhibition about Wigan music heritage, including items from Wigan Casino, is at the Museum Of Wigan Life, Library Street, Wigan, to 1 January. ■ **Paul McCartney**'s *Photographs 1963-64* exhibition is at Chrysler Museum Of Art, Memorial Place, Norfolk, Virginia, to 7 April. ■ *The Power Of Holly* exhibition on Frankie Goes To Hollywood's **Holly Johnson**, utilising his personal archive, is due at National Museums Liverpool.

David Bowie photos on show

■ An exhibition of Captain Beefheart's **Don Van Vliet**'s *Standing On One Hand* paintings is at Michael Werner Gallery, Upper Brook Street, London, to 3 February. ■ R.E.M.'s **Michael Stipe**'s *Even The Birds Gave Pause* photo exhibition is at Fondazione ICA Milano, Via Orobia, Milan, Italy, to 12 March, and a photobook is due via Damiani by June. ■ Kevin Davies' ***David Bowie** – A London Day* photo exhibition is at London Fitzrovia Chapel, 1-20 March.

Captain Beefheart's Don Van Vliet's A Bride For Wallah (left), and Feather Times A Feather (right) oil paintings, from 1986/87

Rock cont'd

Reggae/Soul+

Muscle Shoals Horns *Born To Get Down/Doin' It To Bone* 2CD, 20 bonuses, Robinsongs, 9 February. ■ **Marcia Griffiths/Willie Lindo** *Sweet Bitter Love/Far And Distant* 2CD, adding *The Alternate Mixes, Bonus Tracks,* nine unissued, Doctor Bird, 9 February.

Soundtracks

John Williams' 98-track *Indiana Jones: The Complete Collection Box Set* 5CD, with *Indiana Jones And The Raiders Of The Lost Ark, Indiana Jones And The Temple Of Doom, Indiana Jones And The Last Crusade, Indiana Jones And The Kingdom Of The Crystal Skull, Indiana Jones And The Dial Of Destiny,* disneymusicemporium.com, 27 March. Due: February (2) **Henry Mancini** *Essential* 2CD, Jackpot.

Vintage

Due: January (19) **Bert Kaempfert** *The Decca Collection* 24CD box set, Decca (26) **Dion DiMucci** *On The Dancefloor With*, **Benny Joy** *Rocks*, Bear Family February (16) **Tony Christie** *We Will Shine,* Universal.

Got any news? Send it to tim.jones@metropolis.co.uk

Broke-in records

Chicago record shops targeted by shoplifters, as our crime correspondent *Tony Burke* reports

A spate of burglaries of rare record stores in Chicago in November/December has obliged owners to band together to try to stop organised shoplifting that has seen thieves plunder specialist outlets for rare albums and box sets. One organised shoplifting team entered a store during opening hours, distracted the owner, and afforded an accomplice the opportunity to walk out with rare albums taken straight from the racks. Shop owners believe that the robberies are connected to one crew of shoplifters, having reviewed surveillance footage to identify suspects. In one instance, a shop employee was maced after trying to stop a thief who was leaving with albums that he had not paid for. The shop owners are now posting online details of the stock stolen, in the hope that other record shops will not purchase them, after security camera footage showed thieves trying to sell stolen albums to rival record stores.

"We're trying to help each other out," the maced employee at Chicago's Reckless Records on West Belmont stated. "I'm also trying to understand why they steal these records, because it is not exactly easy to move them." Mikhail Fedyukov, owner of Meteor Gem record shop, North Elston Avenue, which specialises in rare metal records, is counting the cost of a middle-of-the-night smash-and-grab raid that saw $10,000 worth of stock taken from its premium section. Fedyukov is unsure how the robbers could quickly turn stolen Chinese metal music on vinyl into ready cash, given the "very niche market for underground death metal. They committed the break-in in the middle of the night to get a batch of stuff which is large, heavy, and going to be hard to get rid of. You might as well get a job instead".

See meteor-gem.com, reckless.com

Photo: (David Bowie) Kevin Davies

SPECIALIST MUSIC AUCTIONEERS

NO. 1 AUCTION HOUSE WORLDWIDE FOR VINYL & THE FASTEST GROWING FOR MEMORABILIA

16TH JANUARY: SOUL, REGGAE, JAZZ & BLUES

16TH JANUARY: COLLECTION FROM THE VIVA-VINYL RECORD STORE & CAFE - BRIGHTON

30TH JANUARY: BBC ARCHIVES PART 1

13TH & 14TH FEBRUARY: MUSIC MEMORABILIA & RARE/COLLECTABLE VINYL RECORDS

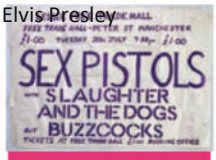
26TH MARCH 2024: THE BEATLES COLLECTION

Bowie Starman Lyrics

SOLD £204,600

SOLD 18,600

Elvis Presley



SOLD £27,280

SOLD £8,280

SOLD £20,350

New Order Blue Monday Anvil

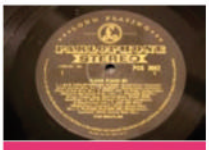
SOLD £9,250

Beatles Please Please Me in MONO LP

SOLD £3,410

SOLD £13,640

Please Please Me



SOLD £10,527

SOLD £1,900

SOLD £1,600

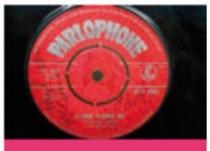
OASIS LP Box Set

SOLD £2,460

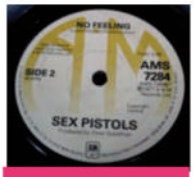
U2 signed copy of their War LP

SOLD £23,560

7” Please Please Me



SOLD £8,600



SOLD £20,460

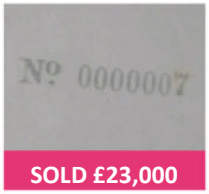
SOLD £4,100

SOLD £4,685

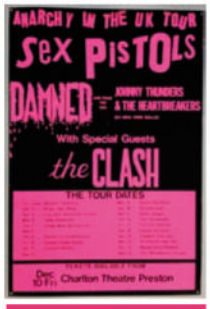
SOLD £3,200

Signed AC/DC 7” single

SOLD £13,144



SOLD £23,000



SOLD £8,630

Sex Pistols Anarchy Tour Poster

SOLD £14,800

Rolling Stones original 1964 poster

David Bowie Signed Takamine Acoustic Guitar

SOLD £24,600

SOLD £8,015

Billy Nicholls LP Would You Believe

***Total Prices including Buyer Premium

EXCITING ANNOUNCEMENT

We are delighted to announce that we now have a European branch **‘Omega Europe’,** with an office close to Rotterdam Airport. Appraisals/consignments are available by appointment and we may be able to organise collection across Europe for larger consignments. Speak to one of our experts to discuss your collection. Initially there will be 4 auctions per year in The Netherlands with more to follow in due course.

REGULAR SPECIALIST AUCTIONS OF RARE & COLLECTABLE VINYL AND MUSIC MEMORABILIA PLUS ONE OFF SPECIALIST SALES

IF YOU ARE LOOKING TO SELL A SINGLE ITEM OR ENTIRE COLLECTION OUR NO. 1 PRIORITY IS TO ENSURE YOU GET THE BEST POSSIBLE PRICE

GENRES INCLUDE ROCK, PROG, PSYCH, INDIE, PUNK, ROCK N ROLL, JAZZ, FOLK, BLUES, NORTHERN SOUL, SOUL, DISCO, MOTOWN, FUNK & MORE TO INCLUDE LPs, 7”, 12”, ACETATES, DEMOS, POSTERS, PROGRAMMES, TICKETS, STAGE CLOTHING, INSTRUMENTS, AWARDS, SIGNED ITEMS, PHOTOGRAPHS, PERSONAL EFFECTS, DOCUMENTS...

WE ACCEPT CONSIGNMENTS WORLDWIDE

Omega Auctions, Sankey Valley Industrial Estate, Newton-Le-Willow, WA12 8DN

Tel: 01925 873040 | www.omegaauctions.co.uk | Email: office@omegaauctions.co.uk

OMEGA AUCTIONS

The Vinylist

News and views from the world of vinyl

UPCOMING VINYL RELEASES

DECEMBER (29) **Anti-Flag** *Die For The Government* LP, New Red Archives **JANUARY (5)** **Shed Seven** *A Matter Of Time* coloured LP, CD, Cooking Vinyl; **The Zodiac** *Cosmic Sounds* gold 180g LP, Music On Vinyl; **Anthony Johnson** *Togetherness*, **John Holt** *Peacemaker*, **Gregory Isaacs** *Maximum Respect* LPs, Radiation Roots; **Elvin Jones** *Poly-Currents*, **Lou Donaldson** *Midnight Creeper* 180g LPs, Blue Note; **The Beat** *I Just Can't Stop It* magenta LP, **The Doors** *Alive She Cried* green LP, **Seals & Croft**, **Eddie Rabbitt**, **Foghat**, **Judy Collins**, **America** *Now Playing* LPs **(12)** **Grateful Dead** *In The Dark* silver LP, *Terrapin Station* green LP, ***Yes*** blue LP, Rhino; **Martin Joseph** *This Is What I Want To Say* LP, CD, Pipe; **Bring Me The Horizon** *Post Human: NeX Gen* LP, CD, RCA; **The Triffids** *Treeless Plain* coloured LP, PIAS; **Pete Brown** *The Shadow Club* LP, CD, Flatiron; **Drop Nineteens** *Delaware* 180g LP, **Archie Shepp** *I Don't Know About You* yellow 180g LP, Music On Vinyl; ; **Shadows Fall** *The War Within* pink LP, m-theoryaudio.com; **The Steve Miller Band** *The Joker Live In Concert* LP, Capitol; **Judy Collins** *Sings Lennon & McCartney*, **Slaughter & The Dogs** *Bite Back* red LPs, Cleopatra; **Kevin Coyne** *Underground* LP, MiG; **Nurse With Wound** *She And Me Fall Together In Free Death* 3LP, gold, silver 3LPs, Logical Absurd; **UFO** *Early Flight 1972* blue LP, Purple Pyramid; **Lee Fields** *Emma Jean* LP, Truth & Soul; **Nikki Sudden & The Jacobites** *Jangle Town*, **The Primitives** *Really Stupid* LPs, Optic Nerve; **Ulver** *Bergtatt*, *Kveldssanger* LPs, Century Media; **Dinosaur Jr** *Where You Been* pink LP, Cherry Red; **Fania All Stars** *Live At The Cheetah I*, *II*, **Tito Puente** *Para Los Rumberos*, **Joe Bataan** *Gypsy Woman*, **Ray Baretto** *Que Viva La Musica* coloured 180g LPs, Craft; **McCoy Tyner** *Today And Tomorrow*, **Ramsey Lewis** *The In Crowd*, Verve; **Del Amitri** *Change Everything* 180g LP, Proper; **Lou Reed** *Hudson River Wind Meditations* 2LP, green, blue 2LPs, CD, *Deluxe* 2LP, CD, each adding five photos, envelope, poster, Light In The Attic; **Alice In Chains** *Rainier Fog* coloured 2LP, BMG; **Madlib** *Flying High Instrumentals* LP, Bang Ya Head **(19)** **90 Day Men** *We Blame Chicago* 5LP/book box, with *(It (Is) It) Critical Band*, *Everybody*, *Panda Park*, *EPs, Singles & Outtakes*, two unissued, *Peel Session*, four, *Orbit To Orbit*, eight, Numero; **Revolution Saints** *Against The Winds* LP, CD, Frontiers; **Kraan** *Zoup* LP, CD, 36 Music; **Jerry Lee Lewis** *Greatest Hits*, **John Mayall** *Road Show Blues*, **Brigitte Bardot** *Brigitte*, **Eric Burdon** *The Animals' Greatest Hits* LPs, Not Now; **Golden Earring** *The Hole* gold 180g LP, two bonuses, **Chicken Shack** *40 Blue Fingers Freshly Packed And Ready To Serve* grey 180g LP, **Alan Parsons** *On Air* red 180g LP, **Weather Report** *Mysterious Traveller* blue 180g LP, *Sweetnighter* red 180g LP, **Atreyu** *Lead Sails Paper Anchor* smoke 180g LP, **The Darling Buds** *Erotica* yellow 180g LP, **Living Colour** *Vivid*, **The Fall** *Perverted By Language* 180g LPs, **Saxon** *Solid Ball Of Rock* gold 180g LP, *Metalhead*, **Peter Green** *Whatcha Gonna Do?* silver 180g LPs, **Cesaria Evora** *Rogamar* turquoise 180g 2LP, **Tan Dun** *Crouching Tiger, Hidden Dragon* smoke 180g LP, **Billie Marten** *Writing Of Blues And Yellows Deluxe* blue, yellow 180g 2LP, four bonuses, Music On Vinyl; ***Frank Black & The Catholics*** 45rpm 180g LP, Demon; **Cat Stevens** *New Masters*, *Matthew & Son* coloured LPs, Polydor; **Exodus** *Blood In Blood Out* clear 2LP, Nuclear Blast; **Ben E King** *Supernatural Soul* LP, Goldenlane; **Black Oak Arkansas** *Race With The Devil* LP, Purple Pyramid; **Blue Öyster Cult** *Alive In America 1974* 2LP, **Middle Of The Road** *Greatest Hits II* LP, Renaissance; Gov't Mule's **Warren Haynes** *Man In Motion* coloured 180g 2LP, Fantasy; **Howard Shore** *Se7en* yellow 2LP, Waxwork; ***Rodrigo Y Gabriela*** *Deluxe* 2LP, nine bonuses, **Jerry Garcia** *Run For The Roses* LP, ATO; **Bud Powell** *Amazing Vol 1*, **Clifford Brown** *Memorial Album* 180g LPs, Blue Note; **The James Taylor Quartet** *Mission Impossible* red LP, Acid Jazz **(26)** **The Smile** *Wall Of Eyes* LP, CD, XL; **Deadmau5** *For Lack Of A Better Name* blue 2LP, Universal; **Dire Straits** *On Every Street* 45rpm 180g 2LP, SACD, Mobile Fidelity; System Of A Down's **Serj Tankian** *Harakiri* LP, CD, *Elect The Dead* silver 2LP, Round Hill; **Sigma** *London Sound* LP, CD 3Beat; **Richard Hawley** *Live At Halifax Piece Hall* orange 3LP, 2CD, Live Here Now; **Gustavo Santaolalla** *Ronroco* LP, Nonesuch; Outkast's **Andre 3000** *New Blue Sun* 180g 3LP, Epic; *Now Playing* **Zapp** red LP, **Ray Charles** blue LP, **Curtis Mayfield** purple LP, Fleetwood Mac's **Stevie Nicks** *Trouble In Shangri-La* blue 2LP, *Street Angel* red 2LP, Rhino; **Tom Odell** *Black Friday* LP, purple LP, CD, Universal; **Bernard Allison** *Luther's Blues* LP, **Mitch Ryder** *The Roof Is On Fire* 2LP, Ruf; **Lid** *In The Mushroom* LP, Kscope; **Phil Ranelin** *Live In Los Angeles 1978-81* 4LP, ORG; **Jag Panzer** *The Fourth Judgement*, *Mechanized Warfare* coloured LPs, *Thane To The Throne* coloured 2LP, Atomic Fire; **Erasure** *The Neon Live* 2LP, 2CD, Mute; She & Him's **M Ward** *Transfiguration Of Vincent* LP, coloured LP, CD, *Duets For Guitar 2* LP, brown LP, CD, Merge; **Anna Calvi** *Peaky Blinders Season 5 & 6 (Original Score)* 2LP, red 2LP, CD, Domino; ***Agustin Pereyra Lucena*** LP, Far Out; **Elvis Presley** *For Elvis Fans Only* blue 180g LP, **Tower Of Power** *In The Slot* yellow 180g LP, **Mono** *Life In Mono – The Remixes* gold 180g LP, **Black Grape** *It's Great When You're Straight... Yeah* 180g LP, **Moloko** *Statues* pink 180g LP, **Philip Glass** *Essential* clear 180g 4LP, Music On Vinyl; **Keb' Mo'** *Oklahoma* coloured LP, Concord; **Ben Webster** *Soulville* 180g LP, Verve; **Bernard Allison** *Luther's Blues* 2LP, 2CD, Ruf; **Miles Davis** *Ascenseur Pour L'Echafaud* 180g LP, Decca; **Jack White** *Acoustic Recordings* 180g 2LP, Sony; **Abdullah Ibrahim** *3* 3LP, 2CD, Gearbox; ***Two Tons O' Fun*** LP, Southbound; **Calvin Arnold** *Funky Way* LP, CD, Kent; **Qow Trio** *The Hold Up* LP, CD, Ubuntu.

FEBRUARY (2) **Ornette Coleman** *The Shape Of Jazz To Come* red 180g LP, two bonuses, 20th Century Masterworks; **William DeVaughan** *Be Thankful For What You Got* LP, **Labi Siffre** *The Singer And The Song*, **Belinda Carlisle** *Live Your Life Be Free* 45rpm 180g LPs, Demon; **Eagles** *The Long Run* 45rpm 180g 2LP, Mobile Fidelity; **Slim Harpo** *Sings Raining In My Heart*, eight bonuses, **Lonnie Johnson** *Blues & Ballads*, two, **John Lee Hooker** *Tupelo Blues*, two, **BB King** *Singin' The Blues*, three, 180g LPs, Blues Joint; **Delta Goodrem** *I Honestly Love You* magenta 180g LP, Music On Vinyl; **Grant Green** *Remembering* 180g LP, Wax Time; **Amy Winehouse** *Frank* picture disc LP, Island; **Billie Holiday** *All Or Nothing At All*, with bonus, **Oscar Peterson** *Westside Story* 180g LPs, Jazz Wax; **Antonio Carlos Jobim** *The Girl From Ipanema* LP, Jazz Samba; **Betty Carter** *Meets The Pianists*, **Etta Jones** *Don't Go To Strangers* 180g LPs, Supper Club; **Sonny Rollins** *Saxophone Colossus* blue 180g LP, with bonus, 20th Century Masterworks; **Bill Evans/Jim Hall** *Undercurrent*, two bonuses, **Bill Barron** *Modern Windows*, one, 180g LPs, Sounds Good; **Chuck Berry** *One Dozen Berrys* 180g LP,

Amy Winehouse in the picture, ahead of her 2024 biopic

MY PRECIOUS

Cory Wong on Steely Dan's *Aja*

"*Aja* changed my life. I used to think that jazz, rock and R&B belonged in their own compartments, but *Aja* blew the lid off of that. A masterclass for studio musicians and production. The level of excellence in songwriting and the execution are as good as it gets. Interesting, deep musical concepts, and simple, catchy melodies. It's timeless."

Cory Wong* The Lucky One *is on Roundwound.

Above: Slayer get 'bloody' for 40th anniversary set

Above: 90 Day Men, unissued Peel and more

two bonuses, Pan Am; Alabama Shakes' **Brittany Howard** *What Now* LP, CD, Island; **All Time Low** *Put Up Or Shut Up* yellow LP, Hopeless; **The Marshall Tucker Band** *A New Life* LP, Ramblin'; **Eddie Henderson** *Witness To History* LP, Smoke Sessions; **Samson** *Head On* coloured LP, Culture Factory; **The Vaselines** *The Way Of* 2LP, Sub Pop; **Michael Giacchino** *Lost Season One* blue, smoke 2LPs, Varese Sarabande; **Wings** *Band On The Run 50th* 45rpm LP/poster; slipcased 45rpm 2LP/two posters, 2CD/poster, with unissued *Underdubbed Mixes*, Universal; **Artillery** *Raw Live (In Copenhell)* LP, CD, Mighty (9) **The Dead South** *Chains & Stakes* LP, CD, Six Shooter; **Bryan Tyler/Sven Faulconer** *Scream VI* 2LP, CD, Craft; **My Life Story** *Loving You Is Killing Me* pink LP, test-pressing LP, CD, Exilophone; **Scott Fagan** *South Atlantic Blues* LP, Earth; **Eminem** *The Marshal Mathers LP 2 Expanded* 180g 4LP, five instrumentals, Aftermath; **British Sea Power** *Do You Like Rock Music?* orange, picture disc 2LP, CD, 10 bonuses, Rough Trade; **Sonic Youth** *Walls Have Ears* 2LP, silver 2LP, CD, cassette, Goofin'; ex-Kraftwerk's **Karl Bartos** *The Cabinet Of Dr Caligari* 2LP, CD, Bureau B (16) **Slayer** *Show No Mercy* red liquid-filled LP, gold LP/slipmat/poster/flyers/card/booklet, Metal Blade; **The Hellacopters** *Grande Rock Revisited* magenta 2LP, blue, orange 2LP, blue, clear 2LP, with remix/revamp, bonus; 2CD, Nuclear Blast; **Johnny Lytle** *People & Love* 180g LP, Craft; **Earl Sweatshirt & The Alchemist** *Voir Dire* LP, Warners; **Deadmau5** *4x4 = 12* green 2LP, Universal; **Chromeo** *Adult Contemporary* 2LP, BMG; **Cast** *Love Is The Call* pink LP, CD, castband.co.uk; **Sheena Easton** *Todo Me Recuerda A Ti* coloured LP, Cherry Red; **IDLES** *TANGK* yellow LP, CD, Partisan; **The Mystic Tide** *Frustration* (23) **Skip Mahoaney & The Casuals** *Your Funny Moods 50th* LPs, green LPs, Numero; Stereolab's **Laetitia Sadier** *Rooting For Love* LP, Drag City; **Kylie Minogue** *Body Language* red LP, townsendmusic.store; **Jello Biafra & The Guantanamo School Of Medicine** *Audacity Of Hype* LP, Alternative Tentacles; **King Diamond** *Masquerade Of Madness* LP, Metal Blade; **Procol Harum** *Shine On Brightly* LP, Esoteric; **Real Estate** *Daniel* LP, CD, Domino; ex-KISS' **Ace Frehley** *10,000 Volts* silver, red, red splatter, blue splatter LPs, CD, mnrkheavy.com; **JJ Grey & Mofro** *Olustee* LP, CD, Alligator; **Stan Rogers** *Songs Of A Lifetime* 5LP/book, with *Home In Halifax*, *From Coffee House To Concert Hall* 2LPs, *For The Family* LP, Borealis; **Rod Stewart/Jools Holland** *Swing Fever* LP, coloured LP, CD, Warners; **Plush** *More You Becomes You* LP, white LP, CD, Weird Vacation; **High Tide** *Sea Shanties* LP, Esoteric.

MARCH (1) Albert Hammond *Body Of Work* LP, CD, earMUSIC; **Ocean Colour Scene** *Days Like These* 4LP, Demon; **Josh Groban/Annaleigh Ashford** *Sweeney Todd* 3LP, Arts Music Reprise; **The Bevis Frond** *Focus On Nature* LP, CD, Fire (8) **Cyrille Aimee** *Beautiful Way* 180g LP, CD, Whirlwind; **Sonata Arctica** *Clear Cold Beyond* LP with two bonuses; CD, Atomic Fire; **The Jesus & Mary Chain** *Glasgow Eyes* LP, splatter LP, clear 45rpm 180g 2LP, blue, red 45rpm 180g 2LP, test-pressing 45rpm 180g 2LP, CD, Fuzz Club; **Coley Park** *Devil Tree* LP, clear LP, CD, Big Potato; **The Libertines** *All Quiet On The Eastern Esplanade* LP, red, clear LPs, *Deluxe* white 2LP, CD, double-cassette, Casablanca (15) **Deadmau5** *>Album Title Goes Here<* green 2LP, Universal; Creed's **Scott Stapp** *Higher Power* LP, splatter LP, CD, Napalm; **Lenny Kravitz** *Blue Electric Light* picture disc 2LP, blue, pink 2LP, CD, Roxie (22) **The Gossip** *Real Power* LP, CD, Sony (29) **Chastity Belt** *Live Laugh Love* blue, orange LPs, CD, Suicide Squeeze; **Ed Harcourt** *El Magnifico* LP, CD, Deathless; **The High Llamas** *Hey Panda* LP, CD, Drag City.

APRIL (5) Ike Turner *Rocks The Blues*, **Vernon Garrett** *Going To My Baby's Place* LPs, P-Vine (12) **Kris Barras Band** *Halo Effect* coloured LP, CD, Earache (19) **Dennis Bovell** *The British Core Lovers* 2LP, P-Vine (26) **The Rifles** *Love Your Neighbour* LP, red, white, yellow, blue LPs, CD, Cooking Vinyl.

OCTOBER (4) The Lightning Seeds *Tomorrow's Here Today* 2LP, blue, white 2LPs, CD, store.on-repeat.co.uk (18) **Blue Cheer** *Outsideinside* blue LP, Sundazed.

The Lightning Seeds strike again in October

PRESSING MATTERS

Recent limited-run vinyl releases to look out for

The Loveless *Meet The Loveless* (Cadiz CADIZ LP 261, LP, 2024)
Formed by Marc Almond alongside Neal X of Sigue Sigue Sputnik, keyboardist James Beaumont and Iggy Pop associates Mat Hector and Ben Ellis, UK supergroup The Loveless have announced details for the physical release of their debut album, featuring a mix of original material and popular covers from their live shows. Covering everyone from The Kinks to Bo Diddley, the band describe this collection as "songs for sailors 'n sluts, wantons 'n night hawks, sirens 'n sinners, werewolves 'n kittens, the misbegotten and the unforgiven". There are two versions of the LP available, with 500 numbered copies pressed on light pink vinyl and a further 500 on dark pink vinyl.

Itasca *Imitation Of War* (Paradise of Bachelors POB 073 LP, LP, 2024)
Los Angeles-based songwriter Kayla Cohen is back on our collective radar with her first new Itasca album in four years, largely inspired by the film *My Night at Maud's* and Cohen's analysis of the way that we, as friends and fellow humans, "imitate peace or war through our antagonisms". The album is a wonderful piece of work, characterised by beautiful guitar textures and Cohen's stunning vocals. Released on the excellent Paradise of Bachelors label, the limited-edition deluxe LP is available to pre-order now, complete with a full-colour printed inner sleeve and additional artwork.

Ducks Ltd. *Harms's Way* (Car Park CAK 172 LP C, LP, 2024)
Responsible for 2021 debut LP *Modern Fiction* it's great to see Ducks Ltd. starting 2024 with a new record. The Toronto duo marry uplifting jangle-pop with forlorn post-punk. Lead singles, Hollowed Out and The Main Thing, set the tone, while Train Full Of Gasoline and A Girl, Running will surely be live anthems. There's a Dinked Edition of the record available in the UK pressed on 'Stone & Hedge' splatter vinyl, as well as a 'Garden Fountain' clear version and an ultra-rare 'Spanish Marble' black and tan galaxy edition, an exclusive from Car Park Records' store.

Jerry Garcia, in the Dead archive

SCHOOLS OF ROCK

US music archives harbour a host of sonic and memorabilia treasures. **Tim Jones** took some research notes

In *RC* 504, we visited US pop music public museums, but institutional archives curate major caches of unissued sounds and unseen ephemera, too. Research applications are usually required in advance, and some have stipulations about the use of information. But, for aficionados, it's worth jumping through hoops for privileged access to some hidden-away collections. We've made trips to the Rock & Roll Hall Of Fame Archive (*RC* 502) and the Library Of Congress (*RC* 503), but there are many more hallowed halls to seek out.

CALIFORNIA

Grateful Dead Archive
McHenry Library, University Of California, 1156, High Street, Santa Cruz
Guides.library.ucsc.edu/gratefuldeadarchive
The Dead archive comprises 1,000 boxes of documents/recordings and hundreds of objects covering 1970-95, including business records, posters, artwork, merchandise, correspondence, newsletters, commercial recordings, books, notebooks/recordings from *Dick's Picks*, and **Jerry Garcia** Golden Gate Park memorial items.

Milken Archive Of Jewish Music
1250, Fourth Street, Santa Monica
Milkenarchive.org
The history of US Jewish music, including recordings, videos, 50,000-plus photos/documents.

Stanford University Archive Of Recorded Sound
Braun Music Center, 541, Lasuen Mall, Stanford
Library.stanford.edu
Published material, and 400,000-plus records, including Monterey Jazz Festival Collection.

University Of California Berkeley Jean Gray Hargrove Music Library
Optometry Lane, Berkeley **Lib.berkeley.edu**
Over 200,000 books/music sheets, manuscripts, and 50,000-plus audio/visual records.

UC Los Angeles Music Library
Shoenberg Music Building, 445, Charles E Young Drive, Los Angeles **Library.ucla.edu/collections/music-library-collections**
A depository of 80,000 books, 115,000 scores and 200,000 recordings, along with Donovan Meher Collection of 80s-10s rock, Southern Californian Punk Collection and the Los Angeles Hip Hop Collection.

UCLA Archive Of Popular American Music
A1713, Charles E Young Research Library, Los Angeles **Library.ucla.edu/visit/locations/library-special-collections**
Some 450,000 music sheets/arrangements, 120,000 recordings, plus manuscripts, personal/business papers, letters, photos.

UCLA Film & Television Music Archives
Powell Library, 10740, Dickson Court, Los Angeles **Cinema.ucla.edu/archive-research-study-center**
As well as 450,000-plus film/TV programmes, it houses scores, recordings, and associated film, TV and radio material. This includes silent film items from Capitol Theatre/Society For The Preservation Of Film Music, plus artefacts from CBS/Columbia and General Music Corp music libraries. There are scores from **Bernard Herrmann**, **Henry Mancini**, **Alex North**, **Hans Salter**.

UCLA Herb Alpert School Of Music Ethnomusicology Archive
1630, Schoenberg Music Building, 445, Charles E Young Drive, Los Angeles **Schoolofmusic.ucla.edu/facilities/ethnomusicology-archive**
Around 150,000 items of music video, commercial/field recordings, photos, printed items.

UCLA Performing Arts Special Collections
Shoenberg Music Building, 445, Charles E Young Drive, Los Angeles **Library.ucla.edu/collections/music-library-collections, library.ucla.edu/visit/locations/library-special-collections, guides.library.ucla.edu**
A storehouse of rare books/scores, plus **John Coltrane**, **Eric Dolphy**, **Charlie Parker** transcriptions, **Shelly Manne** collection, **Ella Fitzgerald** sheet music/photos, Gennett label recordings, correspondence, and manuscripts/scores.

COLORADO

American Music Research Center
University Of Colorado, 288, UCB, Boulder
Colorado.edu
Sheet music, and the **Glenn Miller** Collection of audio, documents, photos and memorabilia.

CONNECTICUT

Connecticut College Greer Music Library Collection
270, Mohegan Avenue, New London
Conncoll.libguides.com
Music books, periodicals, sheets, audio/visual records, including 2,000-plus LPs of the Shelley Jazz Collection.

Wesleyan University World Music Archives
252, Church Street, Middletown **Wesleyan.edu/libr**
Specialising in US experimental composers such as **John Cage** and **Alvin Lucier**, plus **Bill Barron**, **Fats Waller**, and Native American music, notably Navajo.

DELAWARE

Joseph Downs Collection Of Manuscripts & Printed Ephemera
Winterthur Museum, Garden & Library, 5105, Kennett Pike, Winterthur **Winterthur.org/html/downs_collection_and_winterthur_archives**
Manuscripts/printed music, plus books, periodicals, and early 20th century instrument catalogues.

DISTRICT OF COLUMBIA

American University Music Library
Room 150, Katzen Arts Center, 4400, Massachusetts Avenue, Washington DC
American.edu
A trove of 12,000-plus sheets, 10,000-plus CDs, DVDs.

Smithsonian Institute National Museum Of American History Archives Music Collection
1300, Constitution Avenue, Washington DC
Americanhistory.si.edu/smithsonian-jazz/collections-and-archives
The **Duke Ellington** Collection, 1927-88, including recordings, manuscripts, scores, handwritten notes, photos, posters, programmes, scrapbooks, news clippings, books, business records, in 44 feet^3 over 16 series. The **Ella Fitzgerald** Collection, 1919-96, is 92 boxes in 50 feet^3 over 10 series, featuring photos, scripts, letters, awards, test-pressings, transcription discs, performer copies, demos, reel-to-

Credit: (Grateful Dead) Crowdfund.ucsc.edu/project/34

reels, video. Sheet collections cover jazz, gospel, spiritual, folk.

FLORIDA

Larry Taylor-Billy Matthews Musical Theater Archive
University Of Miami Libraries, 1300, Memorial Drive, Coral Gables **Sp.library.miami.edu/subjects/musiccollections**
Some 15,000-plus musical theatre/pop albums, 20,000 sheets, vocal scores, Broadway recordings.

Sarasota Music Archive
Selby Public Library, 1331, First Street, Sarasota **Sarasotamusicarchive.org**
A collection of 700,000-plus items, including 35,000 scores, 42,000 recordings, and artefacts such as **Benny Goodman**'s stage-used drums.

HAWAI'I

Hawai'in Music Collection
University Of Hawai'i Manoa Music Collection, 2550, McCarthy Mall, Honolulu **Manoa.hawaii.edu/library/research/collections/music-collection**
Sheet music, papers, journals, 20,000 discs, 2,000 tapes.

Hawai'i State Archives
Kalanimoku Building, 1151, Punchbowl Street, Honolulu **Ags.hawaii.gov/archives**
20,000 Hawai'in music records.

University Of Hawai'I At Manoa Library
2716, Woodlawn Drive, Honolulu **Library.manoa.hawaii.edu/departments/hp**
Hawaiian music songbooks, sheets, videos.

IDAHO

University Of Idaho Library
875, Perimeter Drive, Moscow, Idaho **Ijc.uidaho.edu**
Jazz, including **Lionel Hampton** photos, documents, instruments, mastertapes; **Ella Fitzgerald** clothing; **Buddy Tate** clothing, photos.

ILLINOIS

Columbia College Chicago Center For Black Music Research
6th Floor, 618, South Michigan Avenue, Chicago **Library.colum.edu**
Music books, theses, CDs, DVDs.

Creative Audio Archive
5925, North Ravenswood, Chicago **Ess.org**
Collections including **Sun Ra**/El Saturn's 600-plus live, rehearsal, home/lecture tapes; Malachi Ritscher jazz; Experiment Sound Studio; Studio Henry, including **John Zorn**, **Laraaji**, **Fred Frith**; **Fred Anderson** tapes/documents; Penumbra label; Links Hall live tapes; (a)R(t) Noise items.

National Ragtime & Jazz Archive
Southern Illinois University, 1, Hairpin Drive, Edwardsville **Siue.edu/lovejoy-library/musiclistening/NRJA/index.shtml**
Focused on St Louis jazz, it has oral histories, 20,000 records, video, sheets, piano rolls, photos.

Northern Illinois University Music Library
217, Normal Road, DeKalb **Libguides.niu.edu**
As well as 21,000 music books, 25,000-plus scores, 10,000 records.

Northwestern University Music Library
1970, Campus Drive, Evanston **Library.northwestern.edu**
Some 300,000 items, including books, scores, records, and **John Cage** Collection, taking in tapes, scores, photos, letters, and seven handwritten **The Beatles** songs, notably Eleanor Rigby, Yellow Submarine, Good Day Sunshine.

Sousa Archives & Center For American Music
University Of Illinois At Urbana-Champaign, Harding Band Building, 1103, South 6th Street, Champaign **Archives.library.illinois.edu/sousa**
US band sheets, 800 musical instruments, the **Sousa Band** archive.

INDIANA

Indiana University Archives Of African American Music & Culture
2805, East 10th Street, Bloomington **Aaamc.indiana.edu**
Hip Hop, Black Radio, Music Industry, Religious Music, and Pop, including **Adelaide Hall**, **The Orioles**, **Charles Connor**, **Johnny Griffith**, **Johnny Otis** (800-plus tapes), **Michael Jackson**, **Patrice Rushen**, Westwood One radio tapes.

The Great American Songbook Foundation
1, Carter Green, The Center For The Performing Arts, The Palladium, Carmel **Thesongbook.org**
Some 13,000 records, 1,000 DVDs, 3,000 books, 40,000 sheets, plus arrangements for **Bob Hope**, **Andy Williams**, **Dinah Washington**, **Bing Crosby**, **Natalie Cole**, **Sammy Davis Jr**, and **Ray Charles** (Perry Como) Papers, **Rudy Vallée** radio discs, and the biggest extant collection of **The Andrews Sisters**.

KANSAS

University Of Kansas Sound Archive
Watson Library, 1425, Jayhawk Road, Lawrence **Lib.ku.edu**
Some 100,000-plus records, scores, books, along with Richard F Wright Jazz and stage musical/film collections.

UCLA Powell Library film & TV music archives

KENTUCKY

John Jacob Niles Center For American Music
Lucille Little Fine Arts Library, University Of Kentucky College Of Fine Arts School Of Music, 160, Patterson Drive, Lexington **Finearts.uky.edu/music/facilities/john-jacob-niles-gallery**
Charles F Faber Recorded Sound cache of 2,000 hillbilly/country recordings.

LOUISIANA

Centenary College Of Louisiana Hurley Music Library
2911, Centenary Boulevard, Shreveport **Centenary.edu**
Music books, scores, recordings, instruments, sheets.

Tulane University Hogan Archive Of New Orleans Music And New Orleans Jazz
6823, Saint Charles Avenue, New Orleans **Library.tulane.edu/locations/tusc/hogan-archive-new-orleans-music-new-orleans-jazz**
40,000-plus recordings, including unissued, photos, film, sheets, manuscripts, news clippings, **Mahalia Jackson** and **Louis Prima** collections.

MASSACHUSETTS

MIT Lewis Music Library
77, Massachusetts Avenue, 14E-109, Cambridge **Libraries.mit.edu**
Around 40,000 scores, 18,000 books, 26,000 records.

MICHIGAN

American Music Institute
Duderstadt Center, 2281, Bonistell Blvd, Ann Arbor **Arts.umich.edu**
Edison and other collections of 150,000-plus sheets.

University Of Michigan Music Library
1100 Baits Drive, Ann Arbor **Lib.umich.edu**
Scores, books, records and Edison and Montgomery Sheet Music collections.

MISSISSIPPI

University Of Mississippi Libraries Department Of Archives & Special Collections Blues Archive
Room 318, JD Williams Library, 50, Galtney Lott Plaza, University, Mississippi **Libraries.olemiss.edu/specialcollectionspages**
Some 60,000-plus blues recordings, 20,000-plus photos, 34,000-plus books, periodicals, newsletters, videos, manuscripts and the **BB King** record collection, Trumpet Records Collection, **Percy Mayfield** collection.

MISSOURI

University Of Missouri Kansas City Marr Sound Archives
Miller Nicholas Library, 800, East 51st Street, Kansas City
Some 400,000-plus audio/visual recordings.

NEW HAMPSHIRE

New Hampshire Library Of Traditional Jazz
18, Library Way, Durham **Library.unh.edu**
Collections of **Bob Wilber**, **New Black Eagle Jazz Band**, plus periodicals, books, memorabilia, 25,000-plus records.

NEW JERSEY

Rutgers University Institute Of Jazz Studies
John Cotton Dana Library, 185, University Avenue, Newark **Libraries.rutgers.edu**
Some 100,000-plus recordings, 7,000-plus books/periodicals, 30,000-plus photos, 7,000 scores, sheets, artwork, instruments, memorabilia. Collections include **Benny Carter** and **Count Basie**, Concord Music, Newport *Jazz Festival*.

Bruce Springsteen Archives & Center For American Music
Monmouth University, 400, Cedar Avenue, West Long Branch **Sprinsgteenarchives.org**

RC investigates

Around 35,000 items, including records, books, comics, fanzines, news clippings, posters, prints, videos, clothing, backstage passes, tickets, wristbands.

NEW YORK

American Music Center
New York Public Library For The Performing Arts, Lincoln Center Plaza, New York **Archives.nypl.org**
Around 40,000 un/published scores, alongside 20,000 records.

Archive Of Contemporary Music
White Street, New York **Arcmusic.org**
Some 5,000,000-plus items, including 3.25 million recordings (90 million-plus songs). It "preserves copies of each version of every recording, in all known formats," of all pop from 1950 on. Among its collections are Jeep Holland (125,000 recordings), NBC Music Library (10,000), Robert Hall Library Of Sound Effects (20,000), ABC 45s (62,000), Jean Gallia French Pop (6,000), Adam Goldstone Dance (10,000), Zero Freitas Brazil Music (21,000), Jonathan Demme Haitian (1,200), Rockaway Records (4,000), Spoken Word (5,400), Irish Folk (2,600), B George (81,000), Comedy (3,400), Cuban Music (5,800), Dance (700,000), Jazz (3,800), Broadway (40,000), Asian (3,800), Salamon & Ward Country (29,000), Bluegrass (1,200), Voice Of America (39,000), 78s (220,000), Shapiro & Bernstein acetates (2,300), autographed (2,400), picture discs (3,800), and ***Keith Richards*** *Blues Collection* (13,000). The Luaka Bop collection has 60 boxes, besides 21,000 books, 50,000 magazines, 50,000 photos, 2,000,000 paper items, 70,000 films, audio equipment, press kits, news clippings, sheets. Galleries include 45 Adaptors, Activist Discs, Bellydance, Cha Cha Cha, Flexidiscs, LA punk flyers, Sun LPs, World singles. Its library/research centre has an industry people index (52,000).

City College Of New York Music Library
Shepard Hall, 160, Convent Avenue, New York **Library.ccny.cuny.edu**
Around 17,000 sheets, 12,000 books, 15,000 recordings/videos.

Juilliard School Library & Archives
60, Lincoln Center Plaza, New York **Juilliard.edu**
Some 87,000 scores, 27,000 books, 25,000 records, 3,000 videos.

The National Jazz Museum In Harlem
58, West 129th Street, New York **Jmih.org**
A video archive, plus Savory Collection of radio broadcasts, 1935-41, including **Ella Fitzgerald**, **Count Basie**, **Fats Waller**, **Coleman Hawkins**; collections of **Eddie 'Lockjaw' Davis**, **Benny Carter**.

New York Public Radio Archives
160, Varrick Street, New York **Wync.org**
Radio memorabilia, photos, 70,000-plus recordings.

NORTH CAROLINA

Appalachian University Nicholas Erneston Music Library
Room 228, Broy Hill Music Center, 813, River Street, Boone **Music.library.appastate.edu**
Music books, scores, recordings.

The Lois Round Wilson Special Collections Southern Folklife Collection
University Of North Carolina, 200, South Road, Chapel Hill **Library.unc.edu/wilson/sfc**
About 160,000 recordings, 3,000 videos, 18 million feet of film, plus photos, posters, manuscripts.

OHIO

Bowling Green State University Music Library & Bill Schurk Sound Archives
William T Jerome Library, 3rd Floor, University Libraries, Bowling Green State University, Bowling Green **Bgsu.edu/library/music.html**
"The largest collection of popular music in an academic library in North America," with a million recordings, books, scores, video/film, fanzines, promos, monographs, discographies, periodicals, manufacturer/dealer records.

OKLAHOMA

Bob Dylan Center
116, E Reconciliation Way, Tulsa **BobDylanCenter.com**
Two years after *RC* 504's US museums guide, the 29,000 feet^2 Center opened, May 2022. It has unseen/immersive film footage, unissued recordings, unpublished photos, artworks, and 100,000-plus items including clothing, instruments, handwritten manuscripts, letters, a re-created studio, Columbia Records Gallery, multimedia exhibits. Additionally, the 5,000 feet^2-plus Archive houses poems, essays, sleevenotes, lyrics, session reports, contracts, scores, sheets, reel-to-reels.

OREGON

University Of Oregon Music Collection
1501, Kincaid Street, Eugene **Library.uoregon.edu**
Around 40,000 scores, 26,000 sheets, 30,000 books, 52,000-plus recordings.

PENNSYLVANIA

Eberly Family Special Collections Library
104, Paterno Library, University Park **Libraries.psu.edu**
The **Fred Waring** collection.

Free Library Of Philadelphia Parkway Central Library
1901, Vine Street, Philadelphia **Freelibrary.org**
Some 350,000-plus sheets, books.

University Of Pittsburgh Archive Services Center
7500, Thomas Boulevard, Pittsburgh **Library.pitt.edu/archives-special-collections**
The collections of **Erroll Garner**, **Sam Rivers**, with 40 boxes including 300 unissued audio-visual performances.

University Of Pittsburgh Stephen Foster Memorial Museum & Center For American Music Library
4301, Forbes Avenue, Pittsburgh **Library.pitt.edu/foster-museum**
The **Stephen Foster** collection, including unissued recordings.

RHODE ISLAND

Brown University Special Collections
John Hay Library, 20, Prospect Street, Providence **Library.brown.edu**
The Harris Collection of 19th century minstrelsy, sheets, books, plus string band music, African-American folk.

TENNESSEE

Center For Popular Music
1301, E Main Street, Middle Tennessee State University, Murfreesboro **Mtsu.edu/popmusic**
Around 82,000 recordings, 55,000 sheets, 11,500 books/scores, 3,500 broadsides, plus posters, photos, manuscripts, journals.

East Tennessee State University Archives Of Appalachia
Sherrod Library, 344, JL Seehorn Road, Johnson City **Etsu.edu**
Around 100,000 audio-visual recordings, plus books.

TEXAS

Center For American Music
Butler School Of Music, Robert Dedman Drive, Stop E3100, University Of Texas, Austin **Sites.utexas.edu/cam**
Around 30,000 phonographs on Texas labels, or cut/composed by Texans, or about Texas; 30s field recordings by **John A Lomax**; **Leadbelly** private recordings; South Texas Hispanic music; producer Huey 'Crazy Cajun' Meaux collection; 8,000 country recordings; manuscripts, including **Aaron Copland**, **George Gershwin**, **Nicolas Nabokov**; Dial Records; Minstrel Show Collection; Performing Arts Collection.

VERMONT

The Helen Hartness Flanders Ballad Collection & Vermont Archive Of Traditional Music
Middlebury College David Family Library 101, 110, Storrs Avenue, Middlebury **Middlebury.edu/library/special-collections**
New England 1930s-60s folk field recordings, plus ephemera.

WISCONSIN

University Of Wisconsin-Madison Mills Music Library Wisconsin Music Archives
B162 Memorial Library, 728 State Street, Madison **Library.wisc.edu/music/home/collections/wisconsin-music-archives**
A vault of 25,000 items, notably sheets, folk/ethnic music recordings/notes, un/published scores, recordings by local artists/labels.

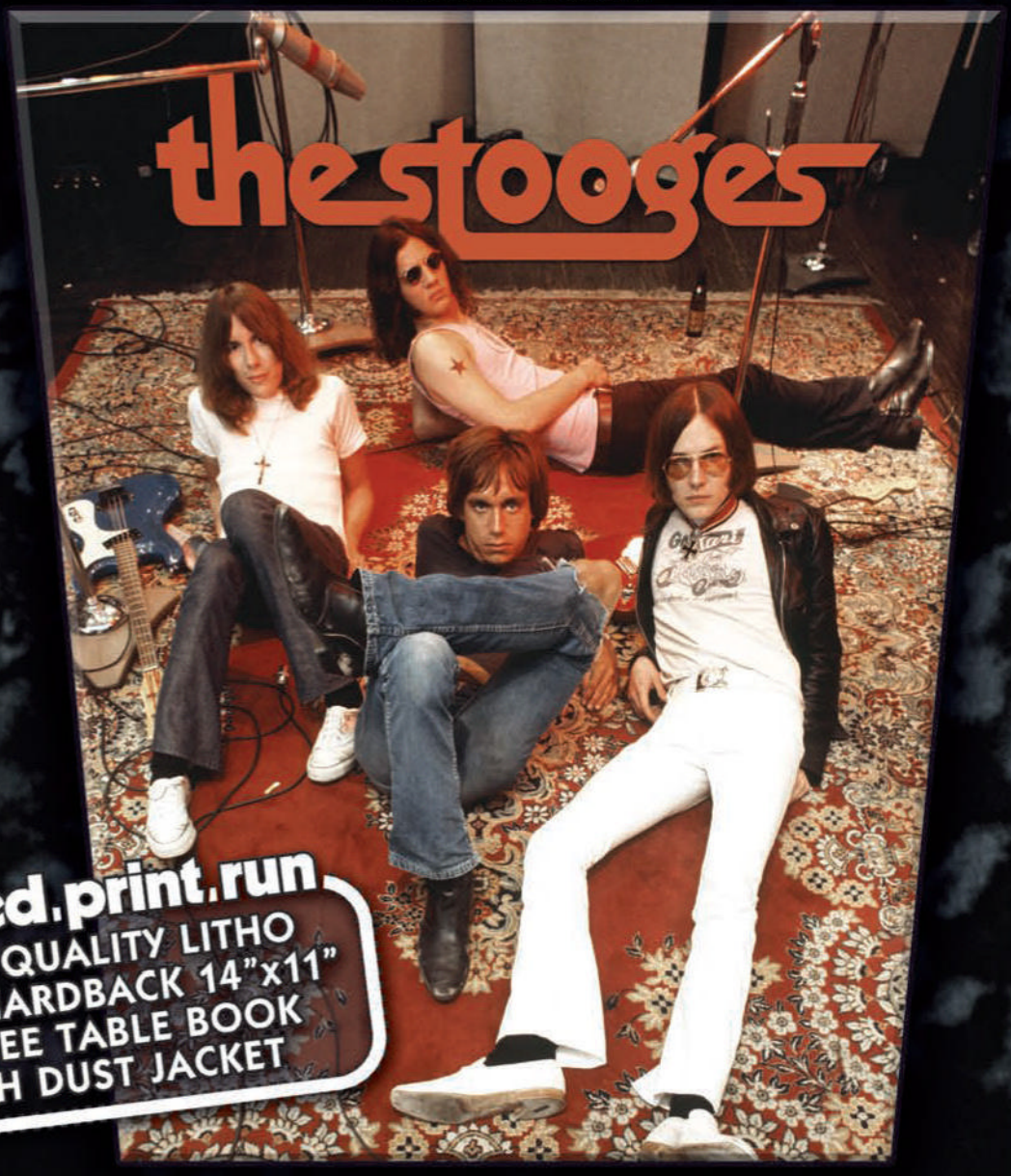
See American-music.org. Have you visited any of these archives, or know of others? Let us know via rc.editorial@metropolis.co.uk.

The Bob Dylan Center, home to 100,000-plus items

Credit: (Bob Dylan Center) BobDylanCenter.com.

wintergarden

PUBLISHING PRESENT



limited.print.run

HIGH QUALITY LITHO PRINT HARDBACK 14"x11" COFFEE TABLE BOOK WITH DUST JACKET

the truth is in the sound we make

The Stooges' performances and recording sessions
1967–1974

Per Nilsen and Carlton P. Sandercock

A fabulous 300 page timeline book, crammed with facts, amazing photographs many unseen, also rare and candid shots from the world's not so forgotten boys.

This book is a must for all Stooges fans.

Check out our website for more details on this book and all Stooges and related vinyl, CDs and boxsets.

www.easyaction.co.uk

The Collector

This month: musician
Sir Ron Watson CBE

No socks, please, he's British: Sir Ron beside his shelves

Ronald Watson is a lifelong record collector. He was brought up in the Northeast of England surrounded by music. His mother was Canadian and met his father when he was in the RAF as a Wing Commander, stationed in Ontario. The family moved to Merseyside in 1958 and, after leaving school, Ron joined Canadian Pacific in the Royal Liver Buildings, "very handy for lunchtime sessions at the Cavern". He moved into wider travel work and his final position was as General Manager of five travel agencies in the Northwest.

He had always been interested in politics and served as a Councillor for the best part of 50 years, holding all the major positions at local, regional and national level as well as within the EU. He has also held a range of non-executive positions in the NHS and worked with the Ministry of Justice as a Member of the Mental Health Review Tribunal Service. He was awarded a CBE in 1989 and was knighted five years later for public service to local government at national level.

What do you collect, and why?

I collect everything from Albert Ayler to Marty Wilde. I enjoy a huge range of music and I started collecting from the age of 10. My dad was a fan of the big bands, particularly Glenn Miller, and he knew the trumpet solo from String Of Pearls note for note. My mum liked the popular music of the time – Sinatra, Dean Martin, etc – and I got my first 78 when I was 10: Sixteen Tons by Tennessee Ernie Ford. My dad bought a powerful radio with good reception from Radio Luxemburg and, more importantly, AFN (the American Forces Network) broadcast from Germany. This brought into our front room Elvis, Jerry Lee, Buddy Holly, Eddie Cochran, Fats Domino, The Everlys, Carl Perkins and Little Richard. Elvis took me back to the blues and onto jazz with Dizzy, Bird and Monk, then onto hard bop with Lee Morgan, Jackie McLean and the whole Blue Note school, then Andrew Hill, Eric Dolphy and, of course, Miles and Coltrane.

I then received a box of albums from ESP in New York containing classic albums by Albert Ayler, Pharoah Sanders and others. I've always been intrigued by the early albums of Ornette Coleman and by an artist I've followed all my life, Archie Shepp, who I first heard on an import Candid album, *The World Of Cecil Taylor*, to which he contributed to two tracks. By Shepp's own admission he wasn't quite sure what was going on, but he moved on and made what I think are classic recordings of the time with Don Cherry as part of the New York Contemporary Five.

How big is your collection?

I have about 300 original vinyl rock'n'roll and jazz albums: 250 x 45s; 150 x EPs; 100 x 78". I also have some 3,700 CDs, 30 new vinyl box sets and about 100 or so regular 12" albums.

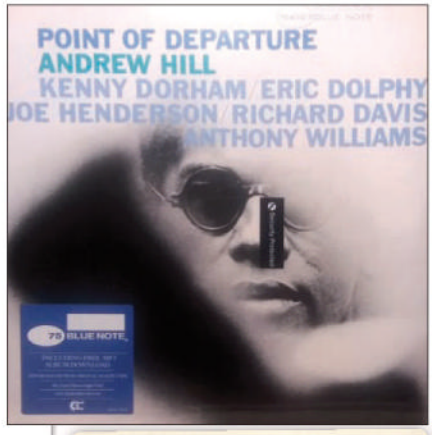
I must have 70 plus albums by Shepp. He went through various phases, and I have seen him on a dozen occasions, but the best performances in my view were when he toured with Miles in the mid-60s.

Running in parallel with jazz was the huge influence Merseybeat had on me. I first saw The Beatles in early 1961. I made a short diary note at the time: "Friends insisted I went to the Cavern at lunchtime to see this group, The Beatles. I didn't think they were much good." I went down again the following day just as they blasted out Money, and from then on, I was hooked. I recall being in the Cavern for the lunchtime session on 9 November when Brian Epstein first came down and he in effect sanitised them. But if you saw them in 1961-2 and the early part of '63 you saw a band that could wipe the floor with any other group, and they knew it. In reality,

"THE BEATLES IN 1961-62 COULD WIPE THE FLOOR WITH ANY OTHER GROUP"

there were only about 3,000 people across Merseyside who saw them at this time, and when they started with the suits and drinking Coca Cola with a straw out of bottles they had gone as a group who we knew.

I must have seen them just short of 100 times and many of us found it very difficult to deal with the change of image. The girls – particularly in the States – may have liked I Want To Hold Your Hand but that was not their first priority! There was massive controversy when Pete Best was replaced, and while I am not qualified to really comment on his drumming, he certainly produced a thunderous bass drum beat and was really very, very popular with the girls for his quiet, moody look.

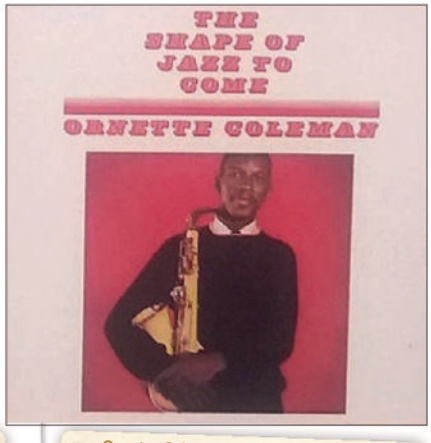


Andrew Hill – *Point Of Departure* (Blue Note BLP 4167, Mono LP, US, 1965) Estimated market value: **£220**

George Harrison – Faster/Your Love Is Forever (Dark Horse K17423P, 7" picture disc, UK, 1979) Estimated market value:

The Tubby Hayes Quintet – *Late Spot At Scott's* (Fontana 687 307 T, LP, UK, 1963) Estimated market value: **£250**

Ornette Coleman – *Town Hall 1962* (ESP Disk, ESP 1006, Mono LP, US, 1962) Estimated market value: **£50**



Ornette Coleman – *The Shape Of Jazz To Come* (Atlantic SD 1317, LP, US, 1959) Estimated market value: **£100**

I think it's a tragedy that there are no recordings of them at their peak. *Please Please Me*, their first album, was about the nearest you would get, and the Star-Club Hamburg recordings add a little bit. But they were short, sloppy performances by a band who were drunk on New Year's Eve and really did not want to be playing in Germany.

Their development cannot be denied, with *Revolver* for most of us being the peak of their creativity. And while it might sound controversial, each phase had a lot to do with drugs. They started off with alcohol and "prellies" [uppers], moved on to marijuana [*Help!*, *Rubber Soul*] and then, of course, LSD.

Their breakup was probably inevitable but they still had it at the end as is clearly shown by the *Let It Be* "roof top" sessions.

"THE IMPULSE! GATEFOLDS HAVE SLEEVES THAT ARE WORKS OF ART IN THEMSELVES"

What do you think your collection is worth?
This is always a very difficult question as prices vary a bit but original 60s Blue Note and Impulse! records often fetch well into three figures.

However, by way of example, I have a first pressing gatefold sleeve American Impulse! Coltrane *A Love Supreme*. The cover is near-Mint and the vinyl excellent-plus. I had presumed it was worth about £60 but in a feature in *RC* a few weeks ago you valued it at £600. That's the problem. Taking everything into account, therefore, we are probably in the bottom third of five figures.

How and where do you store it?
When we downsized [our house], the collection was split up and it is now in various locations.

What's the rarest/most unusual/most valuable item you have?
In terms of vinyl, probably The Beatles' *Please Please Me* first pressing, mono, with gold lettering, cover condition excellent-plus and vinyl excellent. I have a set of Beatles autographs which have been authenticated in writing by three separate experts/dealers.

What elusive gem are you still looking for?
The first Albert Ayler LP: *Something Different!!!!!*, on the Bird Notes label.

What's given you the biggest thrill?
Finding a first pressing of the Sun single, That's All Right Mama, by Elvis Presley. It's only good condition but it's the most influential rock'n'roll single of all time.

How do you track stuff down?
From various websites and adverts in magazines.

What's your favourite record shop?
Quicksilver Records on Market Street in Southport; Probe Records, Liverpool – it's not a shop but Key Mail Order, and the owner seems to be able to find you anything.

How often do you listen to the records in your collection?
Really not a lot – perhaps about 10 hours per week.

Is there a visual side to collecting for you? Have you ever bought a record for the sleeve alone, or for a picture disc?
Yes, up to a point. The 60s Bluenote releases and the Impulse! gatefolds etc have sleeves that are works of art in themselves and can add considerably to the pleasure of owning the record. My favourite is the Blue Note Andrew Hill album,
Point Of Departure.

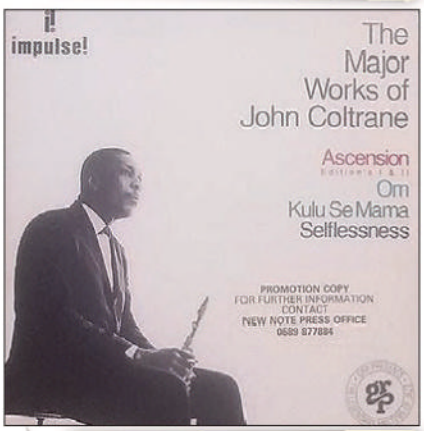
How will you eventually dispose of your collection?
Probably through a recognised dealer – I knew a jazz writer and critic whose whole collection was sold through Omega Auctions, and they seem to offer a very good service.

What's your all-time favourite record, regardless of value or rarity?
Elvis Presley, Hound Dog/Don't be Cruel, the best double-A-side ever recorded.

Sir Ron has been married for 56 years, has two children and two grandchildren, and still collects records. "What more," he asks, "could you want?"

Archie Shepp – *Fire Music* (Impulse! AS 86 Stereo LP, US, 1965)
Estimated market value: **£70**

John Coltrane – *A Love Supreme* (Impulse! A77, Mono LP, US, 1965)
Estimated market value: **£600**



John Coltrane – *The Major Works Of John Coltrane* (Impulse! GRD 2 113, CD, US, 1992)
Estimated market value: **£12**

Cecil Taylor And Buell Neidlinger – *The Complete Candid Recordings* (Mosaic MR6 127, CD, US, 1989) Estimated market value: **£150**

The Jimi Hendrix Experience – *Are You Experienced?* (Track 612 001, LP, UK, 1967)
Estimated market value: **£700**

JOHN FRANCIS
DROP OUT

Influenced by glam rock and punk rock
(Main influence - Lou Reed)

John Francis albums:

1st LP John Francis
2nd LP Compilation
3rd LP Drop Out

(£9.90 each +P&P)

To order vinyl: Tel. 07939 3571141

TLAK
THINK LIKE A KEY MUSIC

Purveyors of timeless rock, pop, progressive, folk, DIY, psych sounds
thinklikeakey.com

INDEPENDENT CODE DISTRIBUTION

ALAN CLAYSON
ANCIENT and MODERN
Highlights of Half-a-Century
TLAK1164

TLAK1166

PETER DALTREY
THE LEOPARD AND THE LAMB
Brand new album by legendary Kaleidoscope frontman
Out on CD and Limited Edition LP

BRITISH LIONS
2-CD *ROARING* REISSUE
Original 1978 album remastered + demos and COMPLETE San Francisco concert recording
TLAK1161

NEW 7" VINYL SERIES

MAGNUM

Here Comes the Rain

THE NEW ALBUM!

CD+DVD / CD / 2LP /
LTD. BOX SET / DIGITAL

OUT JANUARY 12th, 2024!

MAGNUM LIVE 2024

29.04. BRISTOL - SWX • 30.04. SOUTHAMPTON - ENGINE ROOMS
02.05. HOLMFIRTH - PICTUREDOME • 03.05. WOLVERHAMPTON - KK'S STEELMILL
04.05. NOTTINGHAM - ROCK CITY • 06.05. LONDON - ISLINGTON ASSEMBLY HALL
08.05. GLASGOW - THE TV STUDIO SWG3 • 09.05. MANCHESTER - ACADEMY 2
11.05. BELFAST - MANDELA HALL

MAGNUMONLINE.CO.UK

SPV EXCLUSIVE SHIRTS & BUNDLES IN OUR STORE

Value Added Facts

Ian Shirley, Editor Emeritus of the *Rare Record Price Guide*, answers your questions

NITE FLIGHT TO LOW COUNTRY

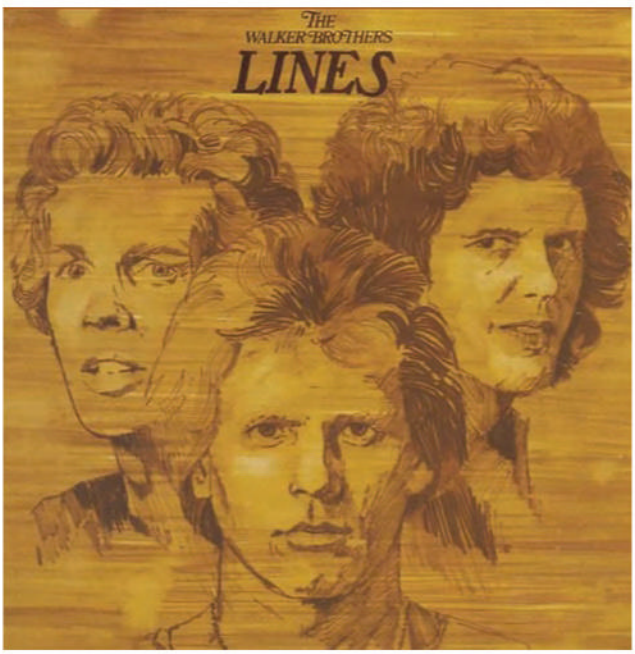
I am an avid reader of your column and always find the information fascinating and compelling even when it concerns records and genres that are not my core interest. I note that in the last edition of the *Rare Record Price Guide*, the 1978 album, *Nite Flights*, by The Walker Brothers was valued at £80. I have an original copy and was glad to read that. But I noted that the single from the album – The Electrician/Den Haague – is not in the guide. Is there any reason for this? It's as hard to find as an original copy of *Nite Flights* as literally no one bought the single at the time.

David Garvey via email

As you well know, The Walker Brothers were not actually brothers but Scott Walker, Gary Leeds and John Maus. Walker's real name was Scott Engel and he'd recorded as a solo artist as early as 1958. Between 1965 and 1967, The Walker Brothers enjoyed chart success in the US, and even more so in the UK thanks to the trio's decision to move to London, with hits including Love Her, Make It Easy On Yourself and The Sun Ain't Gonna Shine Anymore.

In 1967 Scott Walker went solo and – apart from a Japanese tour in 1968 – The Walker Brothers were put on ice. Walker's early singles, such as Jackie and Joanna, were big hits and it seemed that there was no looking back especially as his solo albums – Scott *(Philips SBL 7816, 1967, £30),* Scott 2 *(SBL 7840, 1968, £40) and* Scott 3 *(SBL 7882, 1969, £80) – also charted. Living in the UK, Walker was being ushered towards the door marked "family entertainer". His BBC TV show,* Scott, *spawned the album* Scott Walker Sings Songs From His TV Series *(SBL 7900, 1969, £25). But then he began to indulge his muse more, especially on* Scott 4 *(1969, SBL 7913, £200) where he dispensed with the cover versions that had been a feature of earlier albums, writing all 10 songs. The album was credited to Scott Engel rather than Scott Walker and did not chart. After the nearly as muse-driven* 'Til The Band Comes In *(1970, 6308035, £40), his subsequent solo LPs slid back towards cover versions and middle-of-the-road pop, with diminishing sales.*

In 1975 The Walker Brothers reformed. Signed to GTO, they undertook studio sessions in London which resulted in an album of cover versions, No Regrets *(GTO GTLP 007, 1975, £10). The title track became a UK Top 10 single which got the band motoring again, though they had to contend with Philips reissuing The Sun Ain't Gonna Shine Anymore/Make It Easy On Yourself/Stay With Me Baby as a 7" cash-in. The follow-up album to* No Regrets *was* Lines *(GTLP 014, 1976, £10), another collection of cover versions, including Jimmy Cliff's Many Rivers To Cross. Its two singles – Lines and We're All Alone – did not chart.*



After a break, the trio went into Scorpio Studios in London's West End in 1978 to record a new album. The musical landscape had changed considerably and David Bowie's two 1977 LPs – Low *and* Heroes *– had had a profound effect on Scott Walker. He not only found inspiration in the way that Bowie shape-shifted but also in the tremendous musical risk he'd taken in recording albums infused with electronics and melancholy, featuring whole sides of instrumental music. Lest we forget, living in England meant Walker was attuned to developments including punk, new wave and German experimental music. Apparently, Walker handed his co-producer Dave MacRae (and probably engineer Dennis Weinreich) a copy of* Low *to signify his desired direction of travel for the new songs he'd written. One crucial point about these Walker Brothers sessions is that the trio agreed to write and record their own songs and present them as such on the LP. It was akin to three solo LPs on two sides of vinyl.*

Walker's four songs – Nite Flights, The Electrician, Shut Out and Fat Mama Kick – opened Side One, clocking in at 16 minutes and echoing Low *and* Heroes *in their sound, texture and even vocal mannerisms. Although GTO forked out for a Hipgnosis-designed gatefold sleeve,* Nite Flights *(GTLP 033) sank without trace. There was one single – in a Hipgnosis picture sleeve – which paired Walker's The Electrician with Gary Leeds' Den Haague (the latter sounded like The Beatles' Get Back on valium). You are correct in stating that this also sold poorly; it was only released in the UK and is incredibly rare and worth £35 in Mint condition. So, that one will go into the* RRPG. *As will the four Scott Walker tracks that were released as the Shutout EP (GT 295) which (as with the GT 230 single) featured an edited version of The Electrician. Though these were all Scott Walker tracks, all three members of the band were shown on the EP cover. It's worth £60. I'd like to report that The Walker Brothers took* Nite Flights *on the road and Scott Walker got to sing these four songs live. Sadly, they only trod the boards to sing their classic hits from the 60s though Walker's work on* Nite Flights *signposted the way towards his later solo adventures. The final album released before his death in 2019 was* The Childhood Of A Leader *(4AD CAD 3620, 2016, £20).*

WHO WERE THE VIGILANTES?

I have a single from 1964 by a band called The Vigilantes. It is a fantastic instrumental two-sider with Eclipse on the A-side and Man In Space on the flip. It was issued on the Pye label with a catalogue number of Pye International 7 N 25082. Who were they?

Andrew Denning via email

I must confess that I received your question some time ago and, as my initial investigation did not yield much bounty, have not been able to give you any information – until now. There is an excellent online and print publication called Pipeline *(www.pipelinemag.co.uk) that examines all type of instrumental music. They recently ran a first-rate feature on an instrumental outfit from the early 60s called The Pete Chester Group and their recording history unlocks the box that contains your mystery.*

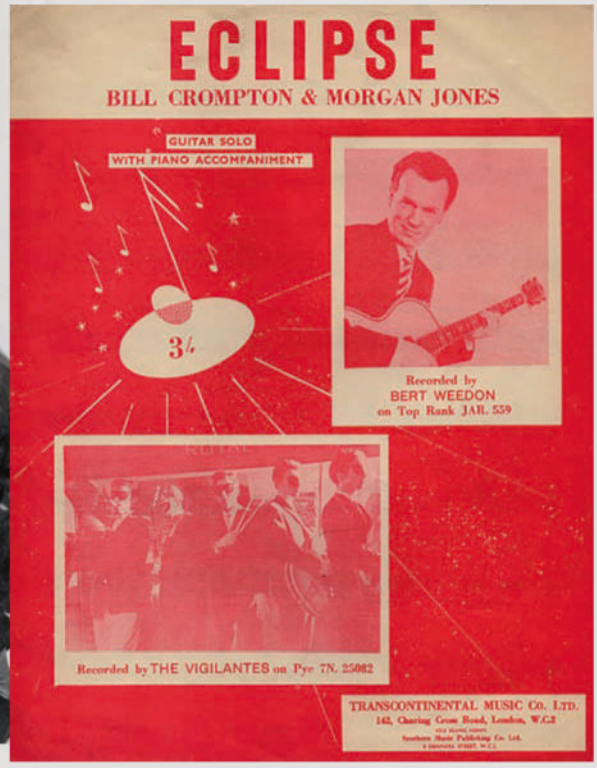
Chester was a drummer who, in 1958 at the age of 16, entered a talent competition with his group The Chesternuts which also included Gerry Furst (vocals/harmonica) and Neil Johnson (bass). They reached the final, held in Edmonton Ballroom, North London, and though they didn't win, they hooked up with two young chaps from a Newcastle-based group, The Railroaders, Brian Rankin (guitar) and Bruce Cripps (guitar). Now trading as The Five Chesternuts, the band landed on their feet when promoter Leslie Conn forked out £40 to put them into a recording studio, selling their two recorded songs to Columbia who released Jean Dorothy/Teenage Love on a 10" 78rpm (DB 4165) and 45rpm 7" (DB 4165) in 1958. The 7" is worth over £200 today and the 78, £100. Why? Well, Brian Rankin and Bruce Cripps soon left the group and changed their names to Hank Marvin and Bruce Welch. So, Jean Dorothy/Teenage Love features the first appearance of two of the founding fathers of The Shadows, soon one of the top instrumental groups in the country at a time when vocal-less music was fashionable.

Chester formed a new band, Pete Chester And The Consulates, named after a popular band of cigarettes. Though the full line-up remains unclear, after more gigging they signed to Pye who released the single Ten Swinging Bottles/Whole Lotta Shakin' On The Range (Pye 7 N 15305, 1960, £10). This single sold well and was followed in 1961 by Three Old Maids/Forest Fire (Pye International 7 N 25074) though the Consulates name was dropped on this 7" after Chester received a legal letter from the cigarette company instructing him to refrain from using their name. Forest Fire was co-written by Chester and Hank Marvin as, though The Shadows were going up, up and away, Marvin and Welch were still good friends with Chester.

Now we come to The Vigilantes. Eclipse was a song written by Bill Compton and Morgan Jones who had penned The Stranger, B-side of The Shadows' Top 5 hit Man Of Mystery in November 1960. Pete Chester decided to record two Compton/Jones instrumentals: Eclipse and Man In Space. The tracks were laid down at Regent Sound, which was a small independent studio, with a line-up of John Kelly (lead guitar), Mick Douglas (rhythm guitar), Micky Fitzpatrick (bass), Al Watson (sax) and Pete Chester (drums). The single was released on Pye in May 1961 (7 N 25082, £20) but under the name The Vigilantes. This was Chester's idea; according to the fantastic Pipeline *article he tried to drum up publicity by having a photo taken of the band depicting them as vigilantes "wearing Lone Ranger style masks to heighten the mystery".*

Sadly, the only mystery was the single's poor sales though this may have been due to guitarist Bert Weedon releasing his version of Eclipse as the B-side to his Top 50 single Mr Guitar (a cover version of the Shadows song penned by Welch and Marvin!). In June 1961, Eclipse also appeared as the B-side to Arthur Greenslade And The Gee-Men's single Rockin' Susannah (Decca F 11363, £10). Though they did not release any more singles, The Pete Chester Group sailed on with various line-ups until 1963 when it seems that Chester laid down his drumsticks. Again, I direct you to the excellent Pipeline *publication who were kind enough to let us use the photos of the group featured here. It is down to their hard work that I solved your mystery.*

Doin' chest fine: (left) The Pete Chester Group with Chester pictured centre, 1961; (right) sheet music showing The Vigilantes, 1961



LOUIE LOUIE

I fell in love with garage music in the 80s and began buying a lot of compilation albums as well as a few originals when the price was right. One was a copy of Louie Louie/Maryann, picked up in a second-hand record shop in Florida during a family trip to Disneyland. This seems to pre-date The Kingsmen's version and is credited to Rockin Robin Roberts. It's on the Etiquette label and is in Excellent condition. Can you provide any more information?

Peter Smith via email

You have a fascinating gem here and it's no Mickey Mouse record! Louie Louie was originally recorded and released by Richard Berry And The Pharoahs in March 1957. It was the B-side to a cover of You Are My Sunshine (Flip 45321, £40, and was described by Billboard *as "a new tune… which mixes calypso and rock and roll." Part of the inspiration for the song was El Loco Cha Cha by Rene Touzet And His Orchestra, released earlier in the year on the GNP label. Berry's Louie Louie was a popular regional hit in the Seattle and North Western territory of America, selling in the region of 140,000 copies, though once sales tapered off it was thought that it would fade into the darkness. A year or so later, however, the song began to pick up traction in the Seattle and nearby Tacoma areas. Groups including Little Bill And The Bluenotes, The Frantics and The Wailers began to learn it and incorporate it into their setlists. It moved audiences.*

The Wailers had enjoyed a hit straight off the bat in May 1959 with their first record, Tall Cool One/Road-Runner (Golden Crest CR 518, £15), as well as the follow-up Mau-Mau/Dirty Robber (CR 526, £15). At this point, there were some musical chairs played with The Bluenotes whose vocalist, "Rockin'" Robin Roberts, joined The Wailers. The Wailers were looking to get out of their deal with Golden Crest and, planning ahead, Roberts, Kent Morrill and Buck Ormsby formed the label, Etiquette Records.

They could only afford to finance the recording of a single and decided that the A-side would be a song that was going down well with audiences wherever they played – Louie Louie sung by Roberts. Due to contractual issues with Golden Crest, however, though it was recorded by The Wailers, the single (ET 1, 1961) was put out under the name Rockin Robin Roberts (a version of Ray Charles' Maryann was on the flip). Roberts and the band had learned the song from an original copy of Berry's Louie Louie and had to work out the lyrics as best they could. Crucially, their version was more rock'n'roll and Roberts added the ad-libbed line: "Let's give it to 'em right now!" before a very jazzy guitar solo. The single was a regional hit though Roberts would sadly die in a car crash in 1967.

The Kingsmen's version had exploded across America in 1963, reaching No 2 on the Billboard Hot 100, beating local rivals Paul Revere And The Raiders whose version was released at the same time. Louie Louie is one of the most covered songs in the history of music, but Richard Berry did not get rich as the songwriter; he sold his rights to Flip's owner Max Feirtag's publishing company in 1959 for $750 so he could get married. Your version of Louie Louie is a first pressing and worth £40-50 – later ones with "Distributed by Liberty Records" on the labels are worth £30.

ONE FOR MY BABY

Is there any market for Lena Horne on 78? I must confess that I'm young enough to have had to look her up online to see who she was. It seems that she was a singer active in the 40s and 50s long before I was born. The record I have by her is called One For My Baby with the song on the other side called I Didn't Know About You. This track sums up my knowledge of Lena Horne! I do have a record player but it does not play at this speed.

Gary Fuller via email

It's amazing how some songs are so associated with a cover that the original can be lost in the mists of time. Many see Frank Sinatra's One For My Baby, which appeared on his Only The Lonely *LP (Capitol W 1053, US, 1958, £40), as the definitive version. By that time, however, the song was 15 years old. One For My Baby was first sung by Fred Astaire in the 1943 film* The Sky's The Limit*. With words by Johnny Mercer and music by Harold Arlen, it was not only sung by Astaire – he also tap-danced on the bar while doing so. Astaire began releasing records in 1926 and though there were 78rpm box sets of songs from his films, those from* The Sky's The Limit *were not compiled. One For My Baby was, however, made popular by Lena Horne when it appeared on the flip of her American 10" 78rpm single, I Didn't Know About You (Victor 201616, 1945, US). This is the record that you own and it clearly states on the label: "From the international film* The Sky's The Limit*". Sadly, it is only worth £3 as there is very little market for it. There is nothing wrong with it, but the market for non-rare 78rpm records is very niche these days. There were plenty of artists who recorded One For My Baby before Frank Sinatra put his stamp on it on* Only The Lonely*: Cab Calloway, Billie Holiday, Marlene Dietrich and even Frank Sinatra, who recorded his first version in 1948! As for Lena Horne, she went on to enjoy a stellar career as a singer, actress and civil rights campaigner. She died in 2010 at the ripe old age of 92.*

Send your Value Added Facts questions to ian.shirley@metropolis.co.uk or by post to the new *RC* address. www.rarerecordpriceguide.com

FOLLOW US ON twitter

For price updates and information on general collecting issues and trends follow Ian's successor, Daryl Easlea, now **@rrpgeditor**

RECKLESS RECORDS

30 Berwick St, Soho
London W1F 8RH

BUY

SELL

TRADE

We will always pay
a fair price for your
Vinyl & CDs
Any quantity,
large or small!

020 7437 4271
recklessrecordsuk@gmail.com
London store: www.reckless.co.uk
Chicago stores: www.reckless.com

Diggin' For GOLD

Our regular look at the more arcane corners of record collecting. Includes Vintage Vinyl and Label Of Love

D'ACCORD

THE SILKIE

Born To Be With You/Well Alright

(Fontana 267581 MF, 7", France, 1966) **£15**

Born To Be With You

(Fontana 465308 ME, EP, France, 1966) **£20**

The Silkie were a four-piece folk group, formed in 1963 while their members (Sylvia Tatler, vocals; Mike Ramsden, guitar/vocals; Ivor Aylesbury, guitar/vocals; Kevin Cunningham, double bass) were at Hull University. Their first record, a four-track flexi, was issued the following year in aid of the university Rag Week.

Soon after graduating, the band came to the attention of The Beatles' manager, Brian Epstein, who secured them a deal with Fontana. Their first Fontana release, issued April 1965, was Blood Red River/Close The Door Gently (TF 556), the former a re-recording of one of the songs on the original flexi. It was a good record, with an individual sound, and was plugged extensively on UK pirate radio. But it didn't make the charts.

Their next waxing did.

The group went into the studio to record You've Got To Hide Your Love Away, from The Beatles' then-current film (and tie-in album) *Help!* John Lennon, Paul McCartney and George Harrison were present – McCartney on guitar, Harrison on tambourine, Lennon in the producer's chair. The Silkie's version was faster than the rather lugubrious, soulful original, but none the worse for that – Lennon was certainly happy, and told Brian Epstein it would make No 1. It didn't – but (again with the help of the pirates) it enjoyed a six-week run in the Top 50, peaking at No 28. Its B-side was City Winds.

The record did considerably better in the US, making No 10 on the Billboard chart, and there were plans for the band to tour there, with spots booked on the prestigious *Ed Sullivan Show* and *American Bandstand*. Sadly, there were problems with the paperwork, and the tour had to be scrapped.

If The Beatles were one of the biggest noises of 1965, so was Bob Dylan – certainly as far as Britain was concerned. Just as Beatles songs were extensively covered, so were Dylan's. The Silkie put out an album of Dylan covers, *The Silkie Sing The Songs Of Bob Dylan*, issued in the UK and New Zealand. The success of their single in the US meant the Americans wanted an album, too – and a re-vamped version was issued over there, with four tracks dropped and the four single sides substituted (though the first had not been issued Stateside). The package was retitled *You've Got To Hide Your Love Away*, and that version was also issued in Canada and Australia.

The group issued two singles in 1966: Keys To My Soul/Leave Me To Cry (TF 659) and Born To Be With You/So Sorry Now (TF 709). Neither charted, and there would be no more recordings. But there was one oddity – in France, the B-side of Born To Be With You was a cover of Buddy Holly's Well… All Right (as Well Alright). This cover also appeared on the French *Born To Be With You* EP (along with two of the Dylan covers) but never appeared anywhere else. Both releases came in unique picture sleeves.

In 1996 One Way Records in the US issued *You've Got To Hide Your Love Away* on CD, comprising the American version of the album plus both sides of the two later singles (issued Stateside as in the UK). Two years later this got a European release on Rock-in-Beat, and Hux put it out in Britain in 2009 and in Japan in 2012. So the CDs are not hard to find – but how nice if we could have a definitive Silkie anthology, adding the French single, the four missing Dylan covers and the tracks off that Hull university flexi. We can only hope. For now, if you want the Holly cover you'll have to look to France and get either the single or the EP (or, if you're into picture sleeves, both) – and you might also like to investigate the French *You've Got To Hide Your Love Away* EP, combining both sides of the first two singles. **Simon Euan-Smith**

Vintage Vinyl

A regular look at record shops from the past

No 9: The Record Peddler, Ancoats, Greater Manchester

If there's one record shop to make former Manchester boys drift into a blissful reverie, it's The Record Peddler, open for around 12 years from 1981 onwards. The shop was in Ancoats, Salford, just a three-minute walk from the very centre of Manchester (just don't tell a Salfordian that Ancoats is in Manchester, though, it might hurt…)

Around 1984, I got my first job, just 10 doors down from the shop in question, which was run by Mark and Craig. They were a great double act; friendly, humorous, and always very knowledgeable.

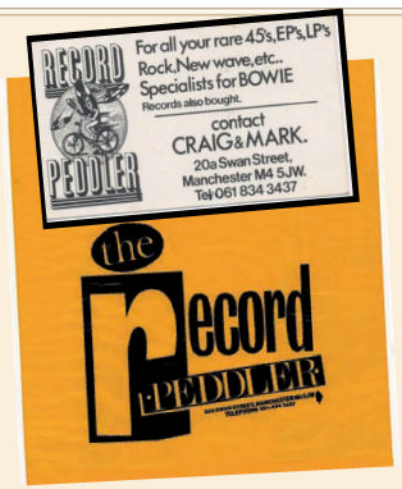
Their shop sold both new and second-hand vinyl and tapes, including a treasure trove of rare Bowie and Genesis and a whole lot of Factory Records' output plus lots of punk and new wave.

There were so many records there for me to catch up on. I spent my adolescent years obsessed by punk, but in 1977 I was only turning 11 and my pocket money really didn't run to buying singles. By 1984, it almost felt as though punk had never happened, yet here were so many artefacts it was my duty to save from somehow otherwise fading from existence.

I'd visit most dinner times, often with a pie I'd bought from the nearby chippy, smoking, while leaning over all those lovely records. Despite my appalling disregard for their stock, Mark and Craig always seemed pleased to see me, and I'd talk to them about music, and what records I was after, nearly all of which would often magically appear within the next week or so.

I remember walking in one day, and there was Martin Jackson, drummer on one of my favourite albums, *Real Life* by Magazine, and one-time Chameleon. He gave me a cigarette, and I was delighted! Just a year later, he'd be riding high in the charts with Swing Out Sister, but here he was dealing kindly with this fan-boy in a little record shop.

I've no idea how many records I bought from Record Peddler, but it was a lot. I'd be buying records there most days, for the next six years. Now, when I look at the punk records on the Omega Auctions website, I think: Anarchy on EMI? Yep, got that. Original Spiral Scratch, how much?! Thank you, Record Peddler.



Andrew Bromelow

If you know of an unsung music venue or defunct record shop, send 300 to 400 words on the subject – with a venue/shop pic or scanned memorabilia – to rc.content@metropolis.co.uk

HAVE WE GOT BLUES FOR YOU

CHARLEY PATTON AND BERTHA LEE
Oh Death/Troubled 'Bout My Mother

(Vocalion 02904, 10", 78rpm, 1935, US) **£39,000**

Just when one ultra-rare blues record is found, another copy – in beautiful condition – comes along only months later. On 29 January 2023, 78rpm expert Mark Antnip from Tennessee, who runs the 78rpm Record Channel on YouTube, was contacted by his antique-dealer brother who told him there was an estate sale nearby, including several 78s. The sale had been running for three days, it was a Sunday, so everything left, including old records, was going for half-price. The pair travelled to the sale to see if there was anything interesting left and found a Victor Victrola 16 record machine complete with a cabinet containing some 78s.

At the very bottom of the pile was a copy of Oh Death/ Troubled 'Bout My Mother, released in 1935 on Vocalion Records by the Mississippi delta bluesman Charley Patton and his wife Bertha Lee. The record, a delta blues/gospel classic, was still intact though pretty worn out.

Only two copies of the disc were previously known to exist (one owned by US record dealer and long-time record collector John Tefteller), so a third copy, even in Poor or Bad condition, was a stunning find.

The record was purchased by Antnip for the asking price of 50 cents. It is not for sale, he said, unless another were to come along in an estate sale. The Poor-condition disc has an estimated auction value of between $10,000 and $20,000 (an NM copy would be at least double that).

Then, sure enough, in July 2023, a collector in Mississippi found yet another copy of the disc and it was sold to John Tefteller. This copy is in Excellent condition and is now the world's finest copy of the disc. Tefteller says his older VG copy has already been sold to another collector.

According to Tefteller, the EX copy "plays like a dream" and he aims to include it in a reissue project within a year or so.

As Mark Antnip says on his YouTube channel: "Keep looking, they are still out there!" **Tony Burke**

GOING CLEAR

FOREIGNER
Cold As Ice/I Need You

(Atlantic K 10986, 7", ps w/ Foreigner logo, clear vinyl, UK, 1978) **£5**

Written by guitarist Mick Jones and vocalist Lou Gramm, Cold As Ice was issued as Foreigner's second single in late July 1977. Taken from the group's self-titled debut album, the single climbed all the way to No 6 in the US, though in the UK it failed to chart. But a reissue of the track in 1978, using the same catalogue number as the first issue, would turn its fortunes around in the UK, going on to peak in the Top 30.

A review of the single's initial release in the UK was published in the 13 August 1977 issue of *Record Mirror* and it read: "Popular band in the States but yet to make it over here. Impressive single but not quite up to the standards of their previous one, Feels Like The First Time. What about a reissue of that?"

Two weeks later, in the 27 August issue, in a further promotional boost for the single, an article featuring an interview with Foreigner's Mick Jones was also published. Titled, "Foreigner? It's all Greek to us", the interview was prefaced by an introduction that said: "Foreigner are HUGE in the States... And yet, over here, they mean – precisely nothing. (So far)." In the interview Jones stated: "Above all, we'd like to make it in England. It's definitely a big challenge."

And a challenge it was indeed, as the single virtually disappeared without a trace, not denting the UK charts in any manner whatsoever. It was only when the song was later included on the soundtrack to the American film *FM* in April 1978, that the UK branch of Atlantic Records decided to give Cold As Ice another shot, re-releasing it on 7 July 1978. With a unique promotional angle, the reissue came as a limited edition, ice-coloured 7", housed in a clear PVC printed sleeve adorned with the Foreigner logo.

The marketing approach seemed to work; the following week, the single finally debuted on the UK chart and eventually climbed all the way to No 24, spending 10 weeks in total on the listings. Cold As Ice went on to become one of Foreigner's signature tracks and a staple in the group's live sets. I asked Mick Jones in 2006 what some of his proudest moments on record had been, and he told me: "The guitar solo I did on Cold As Ice, as it was something a little different for me."

On early versions of the 7", strings were overdubbed on the fade-out to make the song more palatable to radio. A special, limited-edition 12" version was also issued bearing the same catalogue number as the 7".

In the wake of Foreigner's *Agent Provocateur* (1985) becoming their first and only UK No 1 album, a limited edition Cold As Ice Remix (Atlantic A 9539 F) four-track, twin 7" pack in a gatefold sleeve was issued to capitalise on the success. It featured a newly remixed version of Cold As Ice b/w Reaction To Action on one disc, with live versions of Head Games and Hot Blooded on the other.

Joe Matera

LABEL OF LOVE

NAKED RECORD CLUB

Q&A **Label boss:** Simon Parker
Interview: Charles Donovan

Simon Parker, Montpellier, France, 2023: "Our idea is to bring sustainability to vinyl records"

Where are you based, what do you do, and why?
I'm Simon Parker of NAKED Record Club, an indie-loving Brit based in the South of France. NAKED releases sustainably-made records for our favourite indie artists.

Why the name?
Our records are naked; no plastic shrink-wrapping and vinyl without toxic chemicals. Our culture is one of naked transparency – both in terms of how we profit-share with artists and with our sustainable manufacturing process.

When did you launch the label and how have things changed since?
Our first release, Babybird's *King Of Nothing*, arrived in August 2022. We then released albums by Beezewax, Lowgold and The Chesterfields. Though we're still a young business we've already experienced a fair amount of change and we're always looking for ways to make vinyl records in a more sustainable way. Our most recent release by Stars was manufactured using a revolutionary new pressing machine which makes vinyl from the same recyclable non-toxic plastic as water bottles and uses about 90 per cent less electricity. It's exciting!

What were your influences?
I fell in love with vinyl at a very young age and quickly ruined most of my dad's ELO collection. I started buying my own records in 1979 and amassed a formidable collection of new wave 7" singles (XTC and Squeeze etc) which I still own. Throughout the 80s, I developed an all-consuming love of indie bands which reflected my own attempts to become an independent musician of some/any repute! Over a period of more than 20 years I was in bands and signed several eye-wateringly bad record and publishing deals with the help of questionable managerial advice. This taught me a lot about the record industry. It's why NAKED is based on fair and artist-friendly principles.

In the early 2000s I started subsidising my income by being a live music promoter and indie label owner and, hilariously, I also spent time as a lecturer at BIMM in Brighton where I taught music students how not to repeat my commercial mistakes. Before leaving the UK for France, my partner Rachel and I spent a few memorable years running our Vinyl Revolution record shops, first in Tunbridge Wells and then in Brighton. Our idea to bring sustainability to vinyl records grew out of this.

Who are your competitors?
I guess we are most similar to US-based record clubs like VMP, Magnolia and Third Man. They have all inspired us though we're more musically in tune with Last Night From Glasgow, who we love. But the big difference between NAKED Record Club and our competitors is the sustainability at the heart of everything we do. While we're talking sustainability may we take a moment to doff our hats to the pioneering work being done by Brian Eno's Earth Percent and the people at Music Declares Emergency. We are not alone!

Any advice for someone who wants to start their own label?
Yes. Don't expect any time off! Stay true to your ideals and don't compromise on quality. Do everything to the best of your ability and don't be afraid to ask questions.

What's been your highest high?
Receiving delivery of NAKED 005 – Stars' *The Five Ghosts* – was a real eureka moment for us because not only had we opened the door to a revolutionary new process which could have great consequences for future vinyl manufacturing worldwide, but the records also looked and sounded incredible. We became even more excited when Stars told us they considered the NAKED press of *The Five Ghosts* to be the best the band have *ever* sounded on vinyl. This was a pivotal moment; it proved we could make sustainable records without compromising on sound quality.

… And your lowest low?
Probably when the long-awaited first run of NAKED's first release had to be remade due to a dented stamper which had gone unnoticed by the pressing plant. I'm informed that these records will be made into drainpipes, though, so at least they won't end up in landfill.

What album, from any period, do you wish you could have released – and why?
Never Mind The Bollocks, what with all the controversy and different variations. I would have also been proud to release *The Queen Is Dead* by The Smiths or *Psychocandy* by The Jesus And Mary Chain (among many others).

Who would be your dream reissue?
We'd give our body parts away to release *anything* by The Cure. They have been my favourite band since 1985's *The Head On The Door*. Rachel and I saw them live in Montpellier last year and are convinced that Robert Smith has his own concerns about climate change. Maybe there's still time to do an eco-press of their much-delayed *Songs Of A Lost World*.

How do you plan what to reissue?
A lot of our choices are informed by my own record collection and the gaps that I'm trying to fill. In 2014, I had my *Road To Nowhere* music memoir published which told the story of my time in bands but also detailed hundreds (if not thousands) of great indie records which had fallen off the radar or were just ripe for rediscovery. I'm an avid reader of music publications and try to stay up to date with newer artists. We know there is great music out there and many bands cannot get vinyl pressed. NAKED would like to do something about that.

Where would a newcomer start with your label?
Start at the beginning, with Babybird's *King Of Nothing*.

And what can long-time fans look forward to?
Our new release is Tahiti 80's brilliant *Ballroom* album. We've worked closely with the band on the reissue and the NAKED edition includes an exclusive never-before-on-vinyl track. We're setting our bar high and hope we can interest the likes of The Psychedelic Furs, The National, Kate Bush or R.E.M.

nakedrecordclub.com
X: @NAKEDRecordclub
Facebook: @NAKEDRecord Club/
Instagram: nakedrecordclub

NAKED RECORD CLUB CATALOGUE

08/22	**001**	**BABYBIRD**	*King Of Nothing* (LP, white vinyl eco-press, 500 hand-numbered copies)
09/22	**002**	**BEEZEWAX**	*Oh Tahoe* (LP, clear transparent vinyl eco-press, 500 hand-numbered copies)
11/22	**003**	**LOWGOLD**	*Just Backward Of Square* (LP, orange vinyl eco-press, 500 hand-numbered copies)
02/23	**004**	**THE CHESTERFIELDS**	*Kettle* (LP, pink vinyl eco-press, 500 hand-numbered copies)
04/23	**005**	**STARS**	*The Five Ghosts* (LP, transparent black vinyl eco-press, 700 hand-numbered copies)
11/23	**006**	**TAHITI 80**	*Ballroom* (LP, blue vinyl eco-press, 500 hand-numbered copies, bonus track)

Vectis
AUCTIONS
COLLECTABLES SPECIALISTS

NEXT VINYL SALES
WEDNESDAY 17TH JANUARY
& WEDNESDAY 14TH FEBRUARY 2024
ONLINE - 10.00AM

Online bidding & catalogues available at
vectis.co.uk also on the-saleroom.com

Good Quality Collections Always Wanted
Please contact us to discuss selling your records and music memorabilia through Vectis.

Vectis Auctions Ltd, Fleck Way, Stockton-on-Tees, Thornaby TS17 9JZ
Tel: 01642 750616
Information on auctioning your collectables - **collections@vectis.co.uk**
General enquiries - **admin@vectis.co.uk**

MOST Wanted

Brenda and Buddy indicate to Paul Rigby that this month's hot collectables are full of sole.

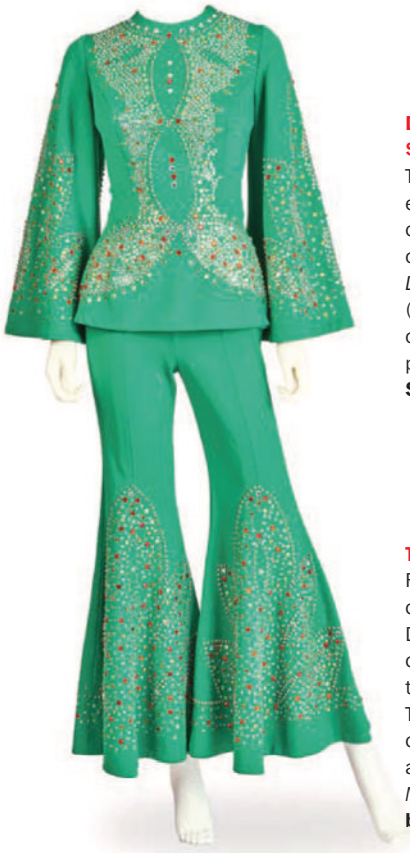
Now includes Whole Love Of Lots

ELVIS PRESLEY Bathroom Scales Unsold

Owned by the big man and used at his Beverly Hills home at 1174 Hillcrest Road. This Contessa (oh, yes) unit regretfully only runs up to 310 (well, 309) pounds. Presley reportedly hit a personal best of 350 when he died. Was this furry Contessa removed for a hastily installed Mk.II offering "extra capacity", perhaps? Or did Elvis use this one and believed he only weighed 50 pounds at that point? **Supplied by GWS**

PINK FLOYD Handbill £2,375

For a Texas show at the University of Houston. Held in a stadium that could seat 32,000 attendees (primarily used for American football games), Pink Floyd were then in their *Animals* phase. **Supplied by Heritage Auctions**



DOLLY PARTON Pantsuit $19,200

This bespoke, 2-piece ensemble is adorned with crystals and studs and appears on the front sleeve of the LP, *Dolly Parton In The Beginning* (1978), although the saintly one was wearing it for live performances as early as 1974. **Supplied by Bonhams**

THE BAND Poster $2,125

First-printing San Francisco concert poster from 1969. Designed by Randy Tuten and currently graded at 9.9 Mint by the Certified Guaranty Company. These were the group's first concerts together and came after their landmark debut LP, *Music From Big Pink*. **Supplied by Heritage Auctions**

WAYLON JENNINGS Guitar $40,000
A 1953 Number 2 Fender Telecaster. One of Jennings' five principle guitars. Number 1 remains in the Jennings family. **Supplied by GWS Auctions**

BRENDA LEE Shoes $585
Lee penned "Rocking Around The Christmas Tree" on one side of the right wedge shoe, and, "Love, Brenda Lee" on the other. **Supplied by Julien's Auctions**

SIOUXSIE AND THE BANSHEES Poster $141
Created by Polydor in 1988 for Killing Jar, the second single from the band's album, *Peepshow*. **Supplied by Bonhams**

JANET JACKSON Coat $5,850
A black coat with velvet lapels and four snap-on fabric buttons on the front. Worn by Jackson in the opening sequence of her 1990 *Rhythm Nation* tour while performing her hit singles, Control and Nasty. **Supplied by Julien's Auctions**

THE BEATLES Poster £3,250
Window card for The Beatles' last-ever show on 29 August 1966 at Candlestick Park in San Francisco, CA. Why the relatively low price? This one has been restored. **Supplied by Heritage Auctions**

THE CLASH Poster $333
From 1980, a US promo for The Clash's EP, *Black Market Clash*. **Supplied by Bonhams**

BUDDY HOLLY Shoes $950
Goodyear suede shoes (for extra grip on corners?) worn during concerts and while trimming the lawn. Obtained from Holly's widow, Maria Elena Holly. **Supplied by GWS**

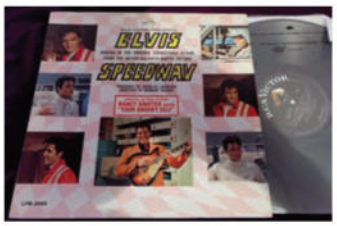
CONTACTS
BONHAMS: Tel 020 7447 7447; www.bonhams.com
DISCOGS: www.discogs.com
EBAY: www.ebay.co.uk
GWS AUCTIONS: Tel 001 760 610 4175; www.gwsauctions.com
HERITAGE AUCTIONS: Tel 001 214 528 3500; www.ha.com
JULIEN'S AUCTIONS: Tel 001 310 836 1818; juliensauctions.com
POPSIKE: www.popsike.com

Send your Most Wanted suggestions to paulrigby@theaudiophileman.com

WHOLE LOVE OF LOTS

This month's big scorers online

ELVIS PRESLEY *Speedway* (RCA LSP 3989) £4,014
From 1968, the mono first pressing soundtrack. (eBay item number: 303979994351) **Supplied by eBay**



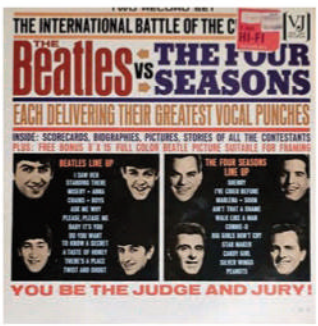
COMPLEX *Complex* (Private label 19) £4,000
British psychedelic rock release from 1971. Limited to 99 copies. (eBay item number: 225826338579) **Supplied by eBay**

SWEET MARQUEES I Love My Baby (Apache F 1516) £3,492
R&B/pop 7" outing. This girl group also sings You Lied, on the flip. (eBay item number: 195984944251) **Supplied by eBay**

ELVIS PRESLEY *The Final Curtain* (Boxcar BC 2010 02 06 1977 CD) £1,522
Bootleg presentation box with six CDs and six DVDs plus 400-page book. Does not include complimentary Contessa bathroom scales. (eBay item number: 175852740126) **Supplied by eBay**

SAMHAIN *Initium* (Plan 9 PL9 04) $7,000
Rare translucent, pink vinyl pressing in a paper sleeve. **Supplied by Popsike**

***THE BEATLES vs THE FOUR SEASONS* (Vee-Jay DX 30) $6,342**
Mono first pressing from 1964. Still sealed with shop price sticker. **Supplied by Popsike**



AYIZAN *Dilijans* (AYZ AZ 2000) $770
Jazz-funk, five-track outing. Released in the US, from 1984. **Supplied by Discogs**

HARRY DEAL & THE GALAXIES I Still Love You (Eclipse 45 6000) $360
Funky-soul outing from the USA. This is the 7" promo with You're Always On My Mind on the flip. **Supplied by Discogs**

OUT NOW!

As The Beatles have again made headlines this festive season by scoring their first No 1 UK single in 54 years, *RC* shines its (Carnival Of) light on the group's former bass player, spending 116 pages examining Paul McCartney's illustrious solo career from *McCartney* to today, with help from Micky Dolenz, Mike McCartney, Youth, Nigel Godrich and many more. Pete Paphides examines his mellow philosophy in 10 records, there's a brand-new 10-PAGE UK discography, as well as some of the best writing on all his studio albums, features on his classical work, musicianship, rarities, collaborations and much more.

Available in all the usual places, or order from:

shop.recordcollectormag.com

Not Forgotten

Shane MacGowan

1957-2023

By Paul Bowler

As frontman for The Pogues, the singer-songwriter, who died 30 November, age 65, melded punk attitude with Irish folk and literary traditions to create darkly poetic, whisky-soaked outsider songs. Born in Kent to Irish immigrant parents and raised in Tunbridge Wells, childhood summers spent with family back in County Tipperary forged a strong Irish connection. A gifted writer from an early age, he won a scholarship to the prestigious Westminster school (former pupils include Henry Purcell and Sir John Gielgud) at the age of 14 but was expelled after being found in possession of drugs.

The punk scene gave him focus and he became a known face, gaining notoriety after being photographed at a Clash gig with blood pouring from his ear. In 1977 he formed the punk band The Nipple Erectors, later renamed The Nips. After he founded Pogue Mahone – Gaelic for "kiss my arse" – in 1982 with tin-whistle player Peter 'Spider' Stacy, the band incorporated Irish folk music into their punk-based sound and their shambolic versioning of rowdy Irish pub songs at gigs earned them a loyal live following. They signed to Stiff Records and were persuaded them to change their name to The Pogues, before debut album *Red Roses For Me* (1984) announced MacGowan as a brilliant songwriter in his own right. Delivered in a trademark sing-snarl, his raucous, upbeat folk songs such as Streams Of Whiskey, Boys From The County Hell, and Dark Streets Of London brought poetic lyricism to tales of shambolic, alcohol-fuelled lives. Produced by Elvis Costello, their next effort, *Rum Sodomy & The Lash* (1985), saw them move from cult concern to commercial success (reaching UK No 13). The album contained some of the best material of the group's career: the iridescent MacGowan originals The Sick Bed of Cúchulainn, The Old Main Drag, A Pair Of Brown Eyes, and Sally MacLennane alongside a brilliantly raucous interpretation of Ewan MacColl's Dirty Old Town. *If I Should Fall From Grace With God* (1988) contained their most famous song, Fairytale Of New York. Penned by MacGowan alongside Jem Finer, the single reached reached No 2 over Christmas 1987 and has become a much-loved seasonal staple – it is mooted to become the Christmas No 1 at the time of going to press.

The singer recorded two more albums with the band, 1989's *Peace And Love* and 1990's *Hell's Ditch*. But his behaviour, long a part of the group's legend, became increasingly erratic. Known for missing flights and photoshoots because of alcohol and drug abuse, he missed a six-concert tour with Bob Dylan in 1989. After a chaotic 1991 tour in Japan, the band sacked him. While The Pogues soldiered on for two more albums – Spider Stacy taking over the role of lead vocalist – MacGowan re-emerged with a new band, The Popes, whose debut album, *The Snake* (1994), added hard rock guitars to his patent Irish folk sound. A second album, *The Crock Of Gold,* followed in 1997. From 2001 onwards he returned sporadically to The Pogues as frontman for reunion tours and also played live in Ireland with The Shane Gang. While MacGowan's health declined in recent years – among his ailments a fractured pelvis in 2015 left him needing to use a wheelchair thereafter – documentaries such as 2020's *Crock of Gold: A Few Rounds With Shane MacGowan* further added to his legendary status.

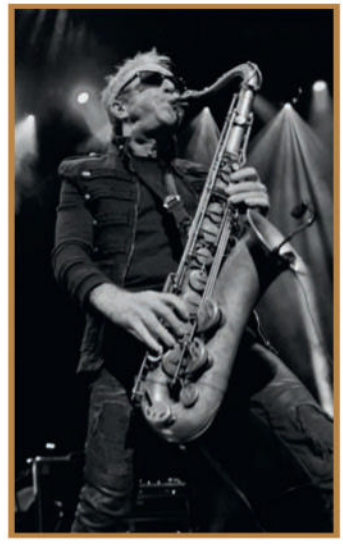
Photo: Getty

Laine to rest: with Wings in 1976

Denny Laine, died 5 December, age 79. The singer, songwriter and guitarist (above, far left with Wings) was a co-founder of The Moody Blues and Wings. Born Brian Hines, he was brought up in Birmingham. Adopting his stage name, he began his career fronting Denny Laine & The Diplomats, whose lineup included future ELO drummer Bev Bevan. In 1964 he formed The Moody Blues with Ray Thomas and Mike Pinder. The group were an immediate success, their cover version of the Bessie Banks ballad Go Now, which saw Laine contributing lead vocals, reaching No 1 in the UK and Top 10 in the US. Following a fallow commercial period, Laine left in 1966, replaced by Justin Hayward. While his former band prospered with their 1967 album *Days Of Future Passed* and hit single Nights In White Satin, Laine formed the short-lived Electric String Band, released solo tracks, and played with Ginger Baker's Air Force. Joining Paul and Linda McCartney's new group Wings in 1971, Laine was ever-present throughout its decade-long tenure as they established themselves as one of rock's biggest bands. Among Laine's co-writing credits were No Words from 1973 benchmark album, *Band On The Run,* and 1977 single Mull of Kintyre, which became the biggest-selling single ever in the UK when released, with over two million copies sold. Laine left the band in 1981, citing McCartney's reluctance to tour in the wake of the 1980 murder of John Lennon, effectively bringing Wings to an end. Having released three solo albums while with the band, Laine continued to release new music under his own name, also contributing to the McCartney albums *Tug Of War* and *Pipes Of Peace*. His most recent solo album was 2008's *The Blue Musician*.

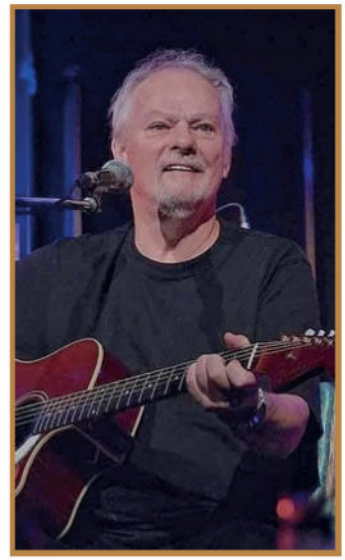
Kevin "Geordie" Walker, died 26 November, age 64. A founding member of Killing Joke, the guitarist played a key role in shaping the group's industrial sound. He joined alongside bassist Youth after answering an ad that vocalist/keyboardist Jaz Coleman and drummer Paul Ferguson had placed in *Melody Maker* in 1979 offering "total publicity, total anonymity, total exploitation". Following an EP in 1979, a self-titled debut album arrived in 1980, its simmering melding of post-punk and heavy metal reaching the UK Top 40. The group were a prolific force in the 80s, reaching their commercial zenith in 1985 with the more pop-focused *Night Time* which reached No 11 in the UK with the help of hit single Love Like Blood. Through fluctuating line-ups (alongside Coleman, Walker was the only constant member until his death), the group released three albums the following decade with 1994's *Pandemonium* harnessing the 90s industrial rock sound they'd influenced to earn them a UK Top 20 spot. Among the group's later albums, 2003's self-titled effort featured Dave Grohl on drums. Outside of his work with Killing Joke, Walker had been a member of industrial music supergroups Murder, Inc. and The Damage Manual. Walker's playing, utilising a down-tuned Gibson ES-295 hollow body electric guitar, earned him a legion of fans, and praise from Jimmy Page and Kevin Shields of My Bloody Valentine, the latter proclaiming him a key influence.

George "Funky" Brown, died 16 November, age 74. The US drummer was a co-founding member of Kool & The Gang, co-penning hits like Ladies Night, Celebration, and Jungle Boogie. Founded in 1964, Kool & The Gang's self-titled debut album arrived in 1969. *Wild And Peaceful* (1973) proved their initial commercial breakthrough, its success powered by hit singles Hollywood Swinging and Jungle Boogie. The hiring of dedicated lead vocalist James "JT" Taylor and Brazilian producer Eumir Deodato helped move the group towards the pop mainstream, with 1979's *Ladies' Night* and 1980's *Celebrate* albums going platinum. Though sales began to wane by the mid-80s their popularity grew once more with their music's repurposing as sample materials, used by the likes of Beastie Boys, De La Soul, A Tribe Called Quest, Madonna, and Janet Jackson. The group's most recent album, *People Just Wanna Have Fun,* arrived in 2023.



Mars Williams, died 20 November, age 68. The US jazz and rock saxophonist (above, with Psychedelic Furs) played with The Waitresses and The Psychedelic Furs. Studying jazz under Anthony Braxton at Chicago's revered Association for the Advancement of Creative Musicians, he joined new wave band The Waitresses in 1980. Playing on their 1982 debut album, *Wasn't Tomorrow Wonderful?*, and follow-up effort *Bruiseology* (1983), his saxophone was a notable part of singles like Christmas Wrapping, a UK No 45 hit in 1982. Following the group's split in 1983 he was hired by The Psychedelic Furs as a touring member before joining full-time. He contributed to the albums *Mirror Moves* (1984) and *Midnight to Midnight* (1987), staying until 1989. Rejoining from 2005 onwards he played on 2020's comeback effort, *Made Of Rain*. In his jazz career he was a member of fusion outfit Liquid Soul and free jazz group NRG Ensemble.

Jean Knight, died 22 November, age 80. The US soul and funk singer was best-known for one of Stax Records' biggest hits, Mr. Big Stuff. Born in New Orleans, she began her career in the 60s, finding regional success with a number of singles. Mr. Big Stuff, a song recorded with producer Wardell Quezergue, proved her breakthrough moment. An acerbic, irresistibly funky put-down of an arrogant suitor, the song reached US No 2 in 1971, eventually going double-platinum. She continued to release music throughout the 70s and early/mid-80s, earning another minor US hit with a cover of My Toot Toot.



Myles Goodwyn, died 3 December, age 75. The Canadian musician was the founder of, and frontman/chief songwriter for rock band April Wine. He formed the group in Nova Scotia, Canada in 1969. Their second album, 1972's *On Record*, was their breakthrough effort, earning the band a hit US hit with a cover of the Hot Chocolate song You Could Have Been A Lady. Although international success thereafter was limited, albums such as *Stand Back* (1975) and the Canadian chart-topping *The Whole World's Goin' Crazy* (1976) established the group as major stars in their home country. Goodwyn fronted the band until retiring in 2023, releasing 16 studio albums with them as well as two LPs as a solo artist.

Charlie Dominici, died 17 November, age 72. The US vocalist was best-known as the former vocalist for prog metal band Dream Theater. First rising to prominence as guitarist and backing vocalist for New Jersey-based pop rockers Franke And The Knockouts he joined Dream Theater as a singer in 1987 when the band were still known as Majesty, going on to contribute to their 1988 debut album *When Dream And Day Unite*. He went on to front his own progressive metal band, Dominici, which released three albums.

Peter Solley, died 16 November, age 75. The English keyboard player and record producer played with a number of notable rock bands in the 70s before switching to a successful career behind the boards. A founding member of progressive rock band Paladin, he joined Procol Harum in 1976, introducing synthesisers to the band on their 1977 album, *Something Magic*. Joining the newly founded Whitesnake, he contributed to their debut EP, *Snakebite* (1978). Switching to production work at the tail end of the 70s, his best-known credits are The Romantics' 1979 hit single What I Like About You, Motörhead's Grammy-nominated album *1916* and its follow up *March Ör Die*. He also worked on recordings by Ted Nugent and Peter Frampton.

John Morris, died 10 November, age 84. The US concert promoter helped organise the original Woodstock festival. First establishing himself promoting concerts by Jefferson Airplane, the Doors and the Grateful Dead, he was picked as the head of production for the Woodstock festival. He also served as one of the event's MCs, memorably announcing it had converted into "a free concert" in a moment captured in the 1970 documentary *Woodstock*. He continued working as a concert producer until 1990, working with Paul McCartney, David Bowie, Pink Floyd, Chuck Berry, Ike & Tina Turner and Frank Zappa, among others.

Conny Van Dyke, died 11 November, age 78. The US singer-songwriter signed to Motown Records as a teenager, later gaining renown acting in films such as *W.W. and the Dixie Dancekings*. Snapped up by Motown in 1961, Van Dyke was one of the first white recording artists on the label. Her sole release for Berry Gordy's imprint was the Smokey Robinson-penned 1963 single Oh, Freddy (backed with It Hurt Me Too, a song written and previously recorded by Marvin Gaye). Further music releases included two country albums: 1972's *Conny Van Dyke* and 1975's *Conny Van Dyke Sings for You*.

Christiane Bervoets, died 17 November, age 75. Known by the stage name Samantha, the Belgian vocalist was the original singer of the international hit single Eviva Espana. Written by Belgian composers Leo Rozenstraten and Leo Caerts and originally sung in Dutch, Manolo Escobar's version, Y Viva España, has become part of Spain's cultural fabric since being released in the 70s.

Scott "Top Ten" Kempner, died 29 November, age 69. The US rhythm guitarist was a co-founding member of The Dictators and The Del-Lords. Formed in 1972, the group's 1975 debut album *The Dictators Go Girl Crazy* is considered to have helped lay the foundations for punk. The Dictators recorded three albums in total before splitting, though the members would sporadically reform over the years. Following their initial disbandment, Kempner founded The Del-Lords in 1982, a roots-rock group influenced by 60s British bands who released seven albums throughout their career. Kempner also issued three albums as a solo artist: *Tenement Angels* (1992), *Saving Grace* (2008) and *Live on Blueberry Hill* (2015).

Catherine Christer Hennix, died 19 November, age 75. The Swedish composer (top right) was considered a pioneer of drone music. Moving to New York in 1968, studies with composer LaMonte Young and Indian classical singer Pandit Pran Nath brought elements of minimalism

and raga into her work, showcased alongside keyboard experiments in her best-known piece, 1974's *The Electric Harpsichord*. Largely eschewing physical releases for much of her career, a recent series of archival releases from Blank Forms and Empty Editions sparked a resurgence of interest in her work.

Fanita James, died 23 November, age 85. The US R&B singer was a founder member of female vocal group The Blossoms. Formed in 1954 (initially as The Dreamers) the group boasted the talents of singer Darlene Love, though their biggest hit, 1962's He's A Rebel, was credited to The Crystals by producer Phil Spector. The group later provided backing vocals for The Righteous Brothers' UK and US No 1 hit You've Lost That Lovin' Feelin' and Ike & Tina Turner's River Deep – Mountain High as well as Elvis Presley's '*68 Comeback Special*. **Tony Burke**

Brian Godding, died 26 November, age 78. The Welsh guitarist was a founder member of psychedelic pop band Blossom Toes. Formed in 1966, Blossom Toes' debut album, *We Are Ever So Clean* (1967), has amassed a cult reputation as a flower power classic. Follow-up effort *If Only For A Moment* (1969) saw the group chart a heavier brand of rock, albeit with negligible sales. The group disbanded in 1970, Godding

embracing a more jazz-based approach, joining Keith Tippett's jazz rock big band Centipede for their livewire double album, *Septober Energy* (1971). He later played and recorded with renowned bandleader, Mike Westbrook.

Others who passed away recently include: **Mike Martt**, US guitarist, singer and songwriter known for his work with 80s LA post-punks Tex & The Horseheads, Thelonious Monster and 90s group The Low And Sweet Orchestra; **Andre Barreau**, British guitarist and co-founding member of The Bootleg Beatles; **Peter Éri**, Hungarian multi-instrumentalist and member of influential four-piece folk band Muzsikás; **Andy Belwood**, renowned Northern Soul DJ and owner of the indie label Last Bastion Records; **Phil Quartararo**, American music industry executive for EMI, Virgin and Warner Bros who helped break U2, Spice Girls, Paula Abdul and Linkin Park in the US; **Jim Vienneau**, US record producer best known for his work in country music including Conway Twitty's 1958 hit It's Only Make Believe; **Neville Garrick**, Jamaican graphic designer who created the sleeve artwork for the Bob Marley albums *Rastaman Vibration*, *Exodus*, *Uprising* and *Confrontation*.

All obituaries by Paul Bowler unless otherwise stated. With thanks to John Bobo Bollenberg.

Photos: Facebook

RECORD COLLECTOR

Introducing the brand-new *Record Collector* merchandise

SERIOUS ABOUT STYLE!

RC Hoodies

£34.99

- Soft cotton faced fabric.
- Brushed back fleece.
- Drop shoulder style.
- Double fabric hood with self colour drawcord.
- Front pouch pocket.
- Ribbed cuffs and hem.
- Twin needle stitching.

Size

XS 34” S 36” M 40” L 44” XL 48” 2XL 52”

RC T-Shirts

£20.00

- Classic fit.
- Ribbed collar.
- Taped neck and shoulders.
- Tubular body.
- Twin needle sleeves and hem.
- Tear out label.
- 100% cotton.

Size

S 34/36” M 38/40” L 42/44” XL 46/48”
2XL 50/52” 3XL 54/56” 4XL 58/60”

Available to order from here:

moretvicar.com/collections/record-collector

davidquantick likes

...to write a column for *Record Collector.* Yay

Lucky Number Twofer

One of my favourite overly-dramatic phrases in rock music is "formed from the ashes of…" Sadly, not literal – it doesn't mean that, say, Led Zeppelin were scooped out of an urn containing the mortal remains of The Yardbirds. It is, nevertheless, a go-to rock journalist cliché meaning that a new band is really bits of an old band reassembled in a hopefully more pleasing order and without the drummer who hasn't even been told yet about the split.

"Formed from the ashes of" is an expression from the golden era of Pete Frames' *Rock Family Trees*, those fantastic, er, rock family trees which detailed the stories of bands and their infinite ins and outs of membership. I love Pete's work so much that even now the words "Deep Purple Mk II" written in the same handwriting as the old Stiff labels thrill me in a way that mere alcohol no longer can.

Buzzcocks are a classic 'twofer band' because you get two for the price of one

I have a framed *Rock Family Tree* over my desk (desk – kitchen table from Argos, no drawers but it's 2023) entitled BANSHEES AND BUZZCOCKS, mostly because I am a massive Buzzcocks fan. Buzzcocks, of course, are what we journos call a classic "twofer band" ie you get two for the price of one, because after releasing the *Spiral Scratch* EP, the band lost its singer Howard Devoto, who went off to form Magazine. This was a great thing to happen, as Magazine were an excellent band, a sort of heavy metal Roxy Music on their first album, and Buzzcocks evolved with startling speed into an extraordinary group who were both pop and experiment, emotion and intelligence, and despite their rep as a singles band released at least two brilliant albums.

Rock history is littered with twofer bands of varying quality. Famously, The Human League's manager, Bob Last, who was what we rock journalists call "situationism-adjacent", was delighted when he saw signs of division in that band, and positively encouraged half the members to leave and form Heaven 17, just so he could have two good bands for the price of one. And in this case, what's fascinating is how the League and the, er, Sevs were both similar and different: one embracing pop in an instinctive manner (Don't You Want Me is basically Abba singing a country and western song) and the other being all conceptual and wearing suits to destroy capitalism and the music industry.

Sometimes the results were less effective: when Dexys Midnight Runners split up for the first time, half the band – the half that had the trumpet – went off and formed The Bureau, whose Only For Sheep is a brilliant single. Later, when Dexys split for the second time, Al Archer formed The Blue Ox Babes. Sadly, neither The Bureau nor the Babes enjoyed long and successful careers. Meanwhile, Dexys continue to be one of those bands who are essentially disguises that enable solo artists to conceal themselves among other musicians. Similarly, Roxy Music – a band who aren't Bryan Ferry's backing group but also don't exist without him – span off into The Europeans, Mott The Hoople became fuel for Bad Company and then, at the end, British Lions. Ultravox! became Ultravox and John Foxx, who perhaps sadly didn't keep the exclamation mark. And so on, and forth.

Then there's the "And The" bands. Somewhere in-between backing groups for solo artists and actual groups, the "And The" bands are notable for sometimes striking out on their own without their lead singer and front-person. Mostly this occurs when someone offers the singer a solo deal – e.g. Wayne Fontana, who deserted The Mindbenders and compelled them to have a career without him. (Very rarely this happens the other way round: cf Nick Heyward, who was allegedly sacked by Haircut 100, forcing him to go solo, apparently maybe). But often it happens when the "And The" bands want to do their own

thing. This does sometimes work: both The Rumour and The Attractions made decent records without their singer (the former's *Frogs Sprouts Clogs And Krauts*, despite its somewhat pithy title, is a fantastic EuroBowie pop album).

And then there's heavy rock. Both space and life are too short to detail all the intricate ins and outs of all the hard rock bands in the world and their oddly football-like transfer schemes. All I know is that, when I was a teenager, every single rock band in the world seemed to have at least one member who used to be in Deep Purple: Whitesnake, Rainbow, the Ian Gillan Band… all these bands were forever releasing singles that showcased their independence from the Deep Purple mothership on the A-side and had a live version of Smoke On The Water on the B-side. And that's just Deep Purple (Mks II-XXXVILXXC): any *Rock Family Tree* encompassing all the hard rock bands would be a mad crazy scrawl of biro bringing in Black Sabbath, Ronnie James Dio, Paice Ashton Lord and every other twofer or threefer band.

No wonder Ed Sheeran's so popular: he can't split up. Unless he's secretly an amoeba. (Next time: Amoebas In Pop).

David Quantick tweets @quantick

SUBSCRIBERS SAVE 10%

OUT NOW!

As Elton John's magnus opus *Goodbye Yellow Brick Road* celebrates its 50th anniversary, *Record Collector* pays tribute to one of the most influential and flamboyant artists of all time. We trace five glorious decades of the Rocket Man from his early years as the prodigy from Pinner through to his metamorphosis into an international superstar. Inside, we speak exclusively to lyricist Bernie Taupin and Elton John Band guitarist Davey Johnstone, all of the studio albums go under the *RC* microscope, plus we explore his many collaborations and soundtracks. Elsewhere, we curate the most sought-after holy grail rarities, showcase rare and collectible vinyl, CDs and memorabilia – and there's our most comprehensive discography ever!

Available in all the usual places, or order from:

shop.recordcollectormag.com

TALKING HEADS

On the couch with *RC*'s resident shrink, Dr Tim

JUSTIN YOUNG

The Vaccines frontman on their latest effort

What film could your new set soundtrack?
Heartbreak Kid is named after the 1972 movie, while the artwork and lyrical content lean heavily to *Easy Rider*.
What was your favourite record shop when you started out?
Rough Trade West, London.
What was your first record?
A Noasis single, age seven.
What's the last album that you bought?
Sebastien Tellier *Sexuality*.
What record made you want to go pro?
Elvis Live, age five.
Is anyone in your family a musician?
My dad made music when we were growing up. We had a room with instruments and used to write and record. Supposedly, my grandmother cut a single, though I've not found it.
Have you ever collected anyone?
Elvis memorabilia.
What's your most prized music item?
The test-pressing of our first LP.
Is there an unusual story about a record that came into your possession?
I was a massive Minor Threat fan and we befriended their guitarist, Lyle Preslar, who played with us in New York. He gifted me their first EP.

"MY GRANDMA CUT A SINGLE, APPARENTLY"

What's your favourite songwriter's best lyric?
Leonard Cohen: "There's a concert hall in Vienna where your mouth had a thousand reviews, there's a bar where the boys have stopped talking, they've been sentenced to death by the blues".
Which of your lyrics would you like to see on a T-shirt?
"If that's true about the both of us is they should put it on a T-shirt".
Dying peacefully on your deathbed, what'd you like to hear?
The Beach Boys' Cuddle Up.

The Vaccines* Pick-up Full Of Pink Carnations *CD, LP, peach, pink LPs, are on Thirty Tigers, 12 January.

GABY MORENO

Van Dyke Parks collaborator on her latest joint production

What film could your new set soundtrack?
I invited [*Star Wars* actor] Oscar Isaac to record Luna De Xelaju, and we filmed it in Los Angeles.
Is there anything still unissued?
School tapes, early demos.
Have you done anything that fans may not know about?
Many ads and jingles, like Skintimate shaving cream, plus many collaborations. I also sang Everybody Wants To Rule The World with Curt Smith [Tears For Fears] on a Los Angeles TV show.
With whom would you like to make a split 7"?
La Lom. We've already recorded it.
Who'd you like to produce?
More Omara Portuondo [Buena Vista Social Club], for which I just won a Latin Grammy.
Where were you when you first heard one of your songs on vinyl?
Illusion, at home, 2016.
What was your favourite record shop when you started out?
Freak Beat, Los Angeles.
What was your first record?
Fiona Apple *Tidal*.
What's the last album that you bought?
Tim Bernardes *Mil Coisas Invisíveis*.
What record made you want to go pro?
Jimi Hendrix *Axis: Bold As Love*.
Have you kept studio notebooks?
I never throw those away.
What's the oddest circumstance that's inspired a song?
I wrote a 30-second song for a Sears commercial and turned it into an anthem in my country, Guatemala.
Who's taken music forward in the last few years?
Rosalia.
Who'd you like to cover one of your songs?
Mavis Staples, Mess A Good Thing.
Which of your songs would you segue?
Amapola, Quizás.
Which of your songs is the most personally meaningful?
My anthem, Ave Que Emigra (Bird That Migrates).

Gaby Moreno* Dusk *is on Cosmica, 16 February.

AMELIA FLETCHER

Heavenly guitarist on the 90s indie band's expanded reissue

What film could your new set soundtrack?
A queer coming-of-age movie – *Booksmart*.
Is there anything still unissued?
I had a school band with Adam Franklin [Swervedriver], but the only live tape is terrible.
Have you done anything that fans may not know about?
I was a TV extra in *Inspector Morse*.
With whom would you like to make a split 7"?
Snail Mail.
Who'd you like to produce?
I'm producing Swansea Sound now.
Where were you when you first heard one of your songs on vinyl?
Steaming Train by Talulah Gosh, in Oxford, 1986.
What was your favourite record shop when you started out?
I worked at Our Price Records, Oxford.
What was your first record?
The Cure *Faith*.
What's the last album that you bought?
The Jeanines *Don't Wait For A Sign*.
What record most influenced you?
Dolly Mixture *Demonstration Tapes*.
What would you ask your music hero?
Judy Evans, to re-form Girls At Our Best, just once!
What's the weirdest circumstance that inspired a song?
I sang a silly song during baby yoga to free her trapped wind. It morphed into Memorabilia.
Who's taken music forward in the last decade?
Special Friend.
Is there an unusual story about a record that came into your possession?
I won a picture disc of The Go-Go's' Automatic by beating DJ Timmy Mallett in his radio phone-in game.
Who'd you like to cover one of your songs?
Mitski & Peter Perrett singing Catenary Wires' Dream Town.
Which two of your songs would you segue?
PUNK Girl, That Girl.
Which of your songs is the most personally meaningful?
Marine Research's At The Lost And Found brings back the bewildered aftermath when my brother, Mathew, killed himself.
Would you change any of your album artwork, given the chance?
The Decline And Fall Of Heavenly.
What stage incident makes you laugh most?
Laughing so much onstage at

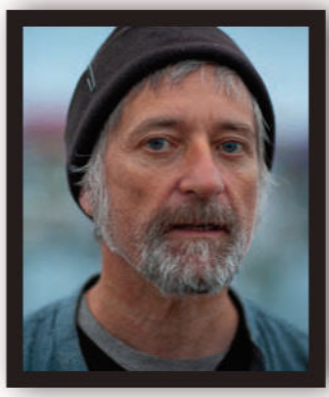
a Talulah Gosh gig that I weed myself and had to 'accidentally' spill beer on myself to cover it.
What fact about you may surprise fans?
I love Bucks Fizz's The Land Of Make Believe.
Which album, on first-listen, is the most startling that you ever heard?
Bikini Kill *Pussy Whipped*.
Is there a myth about you that you'd like to set straight?
That I didn't write PUNK Girl. I did.
With whom would you most like to record?
Rob Pursey.
What song would you provide for a tribute album?
Carole King, It Might As Well Rain Until September.
What's your favourite songwriter's best lyric?
Magnetic Fields' Stephin Merritt, Papa Was A Rodeo.
Which of your own lyrics would you like to see on a T-shirt?
"Fuck you, no way!"
Of all the people that you've worked with, who taught you the most?
Ex-Death In Vegas' Ian Button knows *everything*!
What unfulfilled ambitions do you have?
To guest on *The Muppet Show*.
Do you have any signature instruments due?
If Hohner are reading this, I'd love to do a signature melodica.
Which of your former homes should have a blue plaque?
My childhood one, which was previously owned by Hayley Mills.
If you drove an ice cream van, what'd it play?
The Barracudas' Summer Fun.
Dying peacefully on your deathbed, what'd you like to hear?
Beat Happening's Indian Summer.

Heavenly* The Decline And Fall Of *LP/7" are on Skep Wax, 2 February.

Photo: (Gaby Moreno) Jospeh Ros

KING CREOSOTE

Singer-songwriter on his first studio visit since 2016

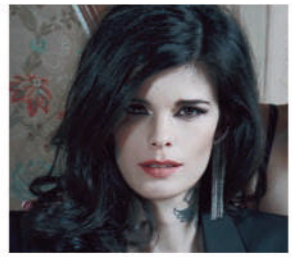


What film could your new set soundtrack?
Buried.
Is there anything still unissued?
Songs for Uncle Ralph from university.
When did you first hear one of your songs on vinyl?
2002, So Forlorn 7".
What was your favourite record shop when you started out?
Tracks, Bell Street, St Andrews.
What was your first record?
Simon & Garfunkel *17 Of Their All-Time Greatest Hits* cassette.
What's the last album that you bought?
The 1975 *Being Funny In A Foreign Language*.
What record made you want to go pro?
Charlie Rich, The Most Beautiful Girl.
Did you ever write songs 'under the influence'?
Three On This Island, 2013, diazepam, amitriptylene.
Have you kept studio notebooks or the like?
I keep *everything*.
Who'd you like to cover one of your songs?
Nanna Bryndis Hilmarsdottir, Circle My Demise.
Which of your songs is the most personally meaningful to you?
Dead Kenneth Day.
Would you change any of your artwork, given the chance?
Bombshell – the record company's idea.
What fact about you may surprise fans?
I'm addicted to *Farming Simulator*.
Which album, on first-listen, is the most startling that you ever heard?
Talk Talk *Spirit Of Eden*.
Do you keep a diary?
Daily, since I was 18.
With whom would you like to record?
Nils Frahm, Olafur Arnalds, Jon Hopkins, Taylor Swift.
Of all the people that you've worked with, who taught you the most?
My brother, Gordon – to sing with my own voice, and use 4-track.
What unfulfilled ambitions do you have?
To sire a daughter with a woman who'll allow me to name her Wednesday.

King Creosote* I Des *LP, yellow LP, 2CD are on Domino.

CLEMENTINE DELAUNEY

Exit Eden singer on the femme metallers' latest



Tell us about your new set.
It's the first in six years and features Marko Hietala [ex-Nightwish].
If you could re-visit any of your albums, what'd you change?
I'd re-sing, remix and remaster Visions Of Atlantis' *The Deep And The Dark* and *Wanderers*.
Is there anything still unissued?
A tape with a gospel choir when I was 12 [*laughs*]. My first studio experience.
Where were you when you first heard one of your songs on vinyl?
My father is a huge vinyl collector, and I visited him with *Wanderers*.
What was your favourite record shop when you started out?
O'CD chain in France – treasure-hunting.
What was your first record?
Madonna *Bed Time Stories*, age 14.
What records made you want to do go pro?
Evanescence *Fallen*, and Nightwish *Oceanborn*.
Is anyone in your family a musician?
An uncle was a classical pianist/songwriter, and one of my grandmothers played piano.
What'd you ask your music hero?
Steven Wilson. How much of his music is coming from "the zone," or from the brain?

"MY FIRST EXPERIENCE IN A STUDIO WAS A GOSPEL CHOIR"

What's the oddest circumstance that inspired a song?
I wrote Wanderers after seeing *Bohemian Rhapsody* in the cinema. I sat at the piano and had the song and most of the lyrics in 20 minutes.
Who's taken music forward in the last decade?
Lana Del Rey.
Which of your songs is the most personally meaningful?
Master The Hurricane, about embracing my power.
Which albums, on first-listen, are the most startling you ever heard?
Evergrey *A Touch Of Blessing*, Tesseract *Altered State*.

Exit Eden* Femmes Fatales *is on Napalm, 12 January.

MARY TIMONY

Ex Hex singer/guitarist on her latest solo set

What film could your new set soundtrack?
A documentary about an Arctic or transglobal expedition.
Is there anything still unissued?
80s and 90s 4-track and cassette tape recordings.
With whom would you like to make a split 7"?
Bobby Harlow from The Go.
Who'd you like to produce?
I just co-produced Joe Wong's new record, out February.
What was your favourite record shop when you started out?
In Your Ear Records, Boston, in the 90s.
What was your first record?
The Kinks *Greatest Hits!*, age 12.
What are the last albums that you bought?
Uriah Heep *Demons And Wizards*, Jethro Tull *Thick As A Brick*.
What music made you want to go pro?
Every show Fugazi played in Washington DC up to 1988.
Was anyone in your family a musician?
My grandmothers loved to sing; one played piano, one guitar.
Have you kept studio notebooks?
Every lyric sheet that I ever wrote, in storage boxes, and my journals from 1990 to now.
Who's taken music forward in the last decade?
Vincent and Oops, from Kyoto, Japan.
Have you ever collected anyone?
Sanulrim, Gerry Rafferty.
What record are you looking for?
Andy Pratt's eponymous LP.
Of all the people that you've worked with, who taught you the most?
Christina Billotte [Autoclave], Ash Bowie [Polvo] – how they write.
If you had a record-listening party, what'd you play?
Caravan, Procol Harum, The Left Banke, Gentle Giant, Albion Band, Fairport Convention, Sandy Denny, Steeleye Span.
What unfulfilled ambitions do you have?
To slay some 16th/17th century jams on lute.

Mary Timony* Untame The Tiger *is on Merge, 26 February.

ASH COSTELLO

New Year's Day frontwoman on their latest metal opus

What film could your new set soundtrack?
Underworld.
Is there anything still unissued?
A CD of my first band, Perilous, age 13. Songs about hating school, recorded in a garage.
Have you ever done ad music?
Yes, including vocals for a KFC song.
With whom would you like to make a split 7"?
AFI or My Chemical Romance.
What was your favourite record shop when you started out?
Black Hole Records, Fullerton, California.
What was your first record?
Weird Al Yankovic *Alapalooza*.
What record made you want to go pro?
No Doubt *Tragic Kingdom*.
Was anyone in your family a musician?
My great-uncle was a lounge singer/orchestra leader in 50s Las Vegas.
What would you ask your music hero?
Gwen Stefani. How she kept her confidence through the hard times and managed to do it all? Does she ever sleep?!
Who'd you like to cover one of your songs?
Gerard Way, Any Last Words.
Which of your songs are the most personally meaningful?
Secrets, Vampyre.
Which album, on first-listen, is the most startling that you ever heard?
I have a very visceral memory of AFI's *Sing The Sorrow*. It changed me and the way that I create music.
What fact about you may surprise fans?
I love listening to Autonomous Sensory Meridian Response videos on Tik Tok and YouTube. Very relaxing and interesting.
If you drove an ice cream van, what'd it play?
The *Halloween* movie theme music.
Which question do you wish people would stop asking?
What's it like to be a girl in a band?

New Year's Day* Half Black Heart *LP, red LP, CD are on Century Media, 1 March.

Photo: (King Creosote) Calum Gordon/ (Exit Eden) Stephan Hellemann/ (Mary Timony) Chris Grady

33⅓ minutes with... Bonnie Tyler

Interview: Lois Wilson

Born Gaynor Hopkins in Skewen, Wales, Bonnie Tyler started out singing in Bobby Wayne & The Dixies in 1969 then helmed her own soul outfit, Imagination, in the early to mid-70s before going solo. She debuted with 1977's *The World Starts Tonight*, which yielded the Top 10 hit Lost In France. In 1983, at her instigation, she teamed up with producer/songwriter Jim Steinman, and recorded Total Eclipse Of The Heart, which, hitting No 1 in the UK and US, saw her crowned undisputed queen of the power ballad. In 2023, the video for the career-defining single exceeded a billion views on YouTube. "I've been told that only 301 acts have had videos that have reached that figure," Tyler tells *Record Collector* on Zoom, her husky voice instantly recognisable. "But I knew from the moment I heard the song, it was different."

It's 40 years since you recorded Total Eclipse Of The Heart and its parent album, *Faster Than The Speed Of Night*.
I know – crazy, isn't it? I still remember recording them.

With Jim Steinman, of course. How did that come about?
I knew it would work with Jim Steinman, but my label thought I was mad. I said to them, What's the worst that can happen? He says no. They didn't want to ask him but I pushed and in the end they did. He knew [1977's] It's A Heartache, which had been a hit in the States. He got me and my manager to go to New York and he sat at the piano and started playing this song and [Canadian singer] Rory Dodd started singing it and that was Total Eclipse Of The Heart. I couldn't believe he wanted to give it to me. I enjoyed every minute of working with him.
I wouldn't change a thing about any of it.

In 1983 you also turned down recording the title song for the James Bond film, *Never Say Never Again*. Not a fan?
I would absolutely love to record a James Bond theme, but I didn't like the song for the film and I can't sing a song I don't believe in. It was the only theme that never became a hit, so I think I made the right choice.

Was music a big part of growing up at home?
It was huge. My brother Lynn was a big Elvis and Eddie Cochran fan, and he was a great jiver; he'd roll the carpet up and he'd be jiving with my cousin Dee and our next-door neighbour Ann. He was always singing, [sings] "You ain't nothin' but a hound dog/Cryin' all the time." My mother was always playing music, she had this big radiogram and all these 78s. She was a fabulous opera singer, too, not a professional, but people stopped by the house to hear her singing. My other brother Paul and my sister sang, too.

"[Steinman] sat at the piano and started playing... it was Total Eclipse Of The Heart"

How did you start singing professionally?
My aunt heard me singing in my bedroom and entered me into a talent contest at the local rugby club. My mother took me shopping and bought me a lurex mini-dress and gold shoes for it. I was nervous and excited. I came second and won £1.
I couldn't believe it.

Who were Bobby Wayne & The Dixies?
There was an ad in the local newspaper for girl singers to join Bobby Wayne as his backing group. Coming second in the talent contest gave me the courage to audition and out of 34 girls I got picked as one of The Dixies. I started off doing two nights a week. Within weeks it had gone up to six nights a week and I had to give up my shop job – I couldn't get up in the morning. Then I formed my own band, Imagination, and we did the TV talent show, *New Faces*. [Panellist] Mickie Most said, "The girl has definitely got something."

Who were your touchstones back then?
Tina Turner, Janis Joplin, Nina Simone…
I met Tina Turner twice. The first time, we were on a German TV show together and I went to see her rehearse beforehand. She saw me and said, "Bonnie Tyler," and then she started singing It's A Heartache. I was like, "Fuck! That's Tina singing my song."

What prompted you to go solo in 1975?
Roger Bell, who was from Chappell Music, came to the Townsman Club in Swansea to hear this boy whose band was singing in the upstairs room, but he came in on the wrong floor and heard me instead. He told [producers/songwriters] Ronnie Scott and Steve Wolfe about me and they got me to record some demos. One of them was Lost In France, which they wrote. When that was released, people started calling me "the female Rod Stewart" and that was before I had nodules scraped off my vocal cords, which then left me sounding even more husky.

1988's Reading Festival has gone down in music history for all the wrong reasons, but you emerged a hero. What are your memories of it?
Meatloaf didn't have a good time. They hit his nose with a bottle and my boys didn't want to stay on the stage, but I said, "Come back, boys, they are hopeless shots [cackles]." They got more than they bargained for and at the end of the show they were calling me back on for an encore. That's girl power.

You were awarded an MBE last year for music and charity work. How was that?
That was wonderful. I'd already met Prince William in 2022 at the Queen's platinum jubilee [she performed at the Cardiff Castle concert] and he said it was lovely to see me again. He made me feel so at home.

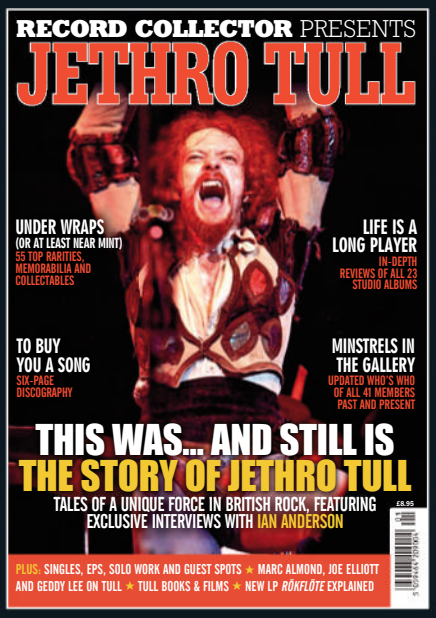
You've just finished writing your autobiography, *Straight From The Heart*. Did you enjoy the experience of looking back?
It was a lot easier than I thought, to be honest. I had a ghostwriter, of course, and she was wonderful – it only took three months. It was good to look back, a lot of fun. I did the audio for it, that was a challenge. It took four days.

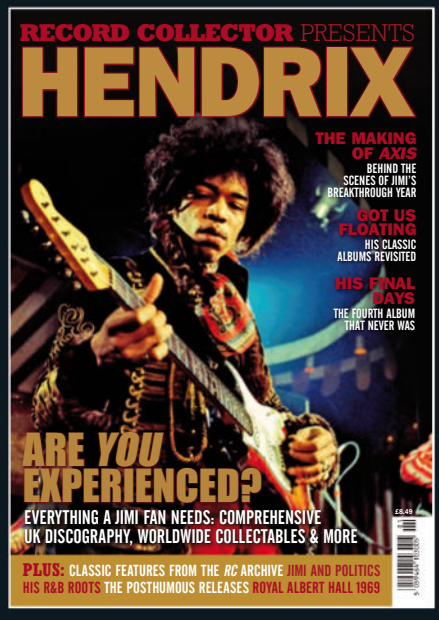
You are always on the road. What motivates you to still get out there and sing?
I just love it. I'm never going to retire.

So, what's next?
I've got a live album coming out that was recorded in Berlin, and I'm recording a studio album with David Mackay. It's absolutely cracking. I'm going to release that digitally myself.

Bonnie Tyler's* Faster Than The Speed Of Night [40th anniversary edition] *is out now on red vinyl*. Straight From The Heart *is published by Coronet.

RECORD COLLECTOR'S SPECIAL EDITIONS





Order yours today at shop.recordcollectormag.com

"INVADING POP MUSIC WAS MY MISSION"

Before Madonna, before Prince, **Donovan** was the original mononymic pop star. The British Dylan, he bought poetry to pop, hung with The Beatles and became a byword for folky and psychedelic whimsy – not to mention a bona fide 60s superstar – before withdrawing somewhat in the 70s. Now 77, he's ready to discuss the new *A Gift From A Flower To A Garden* box set and the vaulting ambition that produced it. "I had all these crazy ideas," he tells **Rob Hughes.**

There are echoes of Donovan wherever you look in South Kensington. Walk up Cromwell Road and you'll find the flat where his 1968 masterwork, *A Gift From A Flower To A Garden*, was partly conceived. It's only a short hop to the Royal Albert Hall, scene of several triumphs. And just opposite is Hyde Park, where Donovan and Blind Faith once flew the flag for the free concert scene.

Then there's Sunny South Kensington itself, Donovan's carefree hymn to the 60s cultural revolution. It was a decade that defined him, having emerged from the home counties to become Bob Dylan's British counterpart, putting folk poetry on the radio with Catch The Wind and Colours. The assimilation of psychedelia, primarily with Sunshine Superman and Mellow Yellow, turned him into a transatlantic superstar by 1966. He generated headlines everywhere, whether by getting busted for pot, hanging out with The Beatles in India or advocating transcendental meditation. It was an intense period in Donovan's life, so much so that he decided to step back at the turn of the 70s. There was still the odd commercial success, but his golden years were all but done.

There's little sunshine to be had in South Kensington this drizzly morning. Donovan nevertheless refuses to let the weather dampen his spirits. Padding into the library of the Gore Hotel, having flown in from his home in Ireland, the 77-year-old extends a hand and a warm smile. He looks great in silk purple shirt and black trousers, his long grey corkscrew hair swept back from his forehead. As we sit together on a corduroy sofa, he even digs out his green-painted acoustic guitar, briefly strumming a tune. His fingernails look extraordinary, like pearl plectrums.

We're here, ostensibly, to discuss the handsome reissue of *A Gift From A Flower To A Garden*. Released in a limited vinyl run of 500, it's been painstakingly recreated from the original box set, right down to accompanying illustrations and lyric sheets.

This is Donovan at his most ambitious. Imprinted with the mutinous spirit of the 60s, it's a double album of two halves. One disc examines the legacy of his own generation, the other is directed at the children who will follow. It serves as both a warning of social and environmental collapse and allusive spiritual quest.

It's impossible to talk about the album without discussing Donovan's route to it. What transpires is a journey from childhood to folk poet, from saviour to seeker, all channelled into one capricious era. As *RC* soon discovers, he isn't averse to a little self-aggrandisement, but it's done with such warmth and sincerity – delivered in a voice that still carries the distinct burr of his Glaswegian upbringing – that it's hard to take issue. This, after all, is Donovan's story.

"They said, 'We don't do box sets for pop music'": Donovan today with his groundbreaking 1968 double-album *A Gift From A Flower To A Garden*

You've lived in Ireland for many years now, but does this part of London feel like your old manor?
Of course. In my early songwriting, it seemed like I was actually honouring all the different areas here. I didn't know I'd written so many. The *Sunshine Superman* album was celebrating all of that, too. I woke up and starting singing, "Sunshine came softly…" when I was in Maida Vale. And there's Sunny South Kensington and the dark, brooding Hampstead Incident. Sunny Goodge Street was interesting for me. That was a bit of a scene and there was a music shop down there. Finch's was the pub where all the bohemians would hang out.

This area also forms the backdrop to *A Gift From A Flower To A Garden…*
Yeah. A guy called Sid Maurer grew up in the graphics world with Andy Warhol. He was a painter, but he'd always wanted to do album covers. By the time I met him he was doing every record sleeve for Clive Davis and his new label, Epic. I was the first big artist on Epic, so Sid and I crashed into each other. Jazz labels like Blue Note were using real art, and Sid and I wanted to bring that into pop. So, we started working together and he did *Sunshine Superman* and *Mellow Yellow*. We brought in two artists – an American, Mick Taylor, and a lovely lady called Sheena McCall. And we'd hang out up in their flat at 15 Cromwell Road. Sheena and Mick were illustrating, so we already had a little thing going there when it came to *A Gift From A Flower To A Garden.*

"THE RULES WERE THERE TO BE BROKEN BECAUSE I DIDN'T KNOW ANY RULES"

How did you pitch such an ambitious idea?
Sid had listened to the songs and said, "This is not Disney. You're not doing songs for kids the way Disney does it." I said, "No, I'm trying to bring it back to something romantic, something to exercise their imagination." Sid knew I had collections of Victorian children's art, things by Arthur Rackham and people like that. We went to see Clive Davis and told him about doing a box set double album, with 12 pages of illustrations. One vinyl record would be for the parents and the other was for the children, the new generation. Most pop records were two pieces of cardboard stuck together, with a bit of plastic in the middle. And a photograph of four guys in the same suits, jumping up and down on a roof. That was great, because pop is pop, but I told him I wanted something different. Clive said, "What? Jazz and classical music get box sets. We don't do box sets for pop music." Eventually he looked at me: "OK, if we do it then *you* pay for it out of your royalties." So, I agreed to that.

What was the inspiration behind the project?
The label and management couldn't understand it: "Why are you doing something that may not have any hit singles?" And I told them that's not how I began. I'd started with this mission of taking folk music and invading pop music. Before that, nobody had had the balls to actually say, "I'm going to release a single," because folk musicians only made albums. Then when I did it. The folk world was up in arms and attacked me in the press: "You've sold out, you're a traitor to the folk world! You're playing our precious folk music to the rabble who know nothing!" But I told them that the only way these millions of young people are going to change the world is by having something with meaning. And the meaning is poetry and the invasion of popular culture with folk forms, which have always carried information and are easier for people to hear.

How did your upbringing shape you as a performer?
I lived in Glasgow until the age of 10. No television, but there was radio. Mostly the family sang a cappella at parties. My mum sang and I had four aunties who all sang. There was an Irish side and a Scottish side. There were songs everywhere. I heard a lot of traditional songs of leaving, suffering, migration, of the clearances, weavers, factory life, the unions. The gift of the gab, the power of the word, the fascination with storytelling. It's all still there. My father didn't sing, but he did monologues and read poems. One kind was the humorous, bawdy stuff. I mean, every Scot loves Robert Burns, so there was a lot of that. But later at night, after a few fine Scotch whiskies, my father would often speak with a different voice, a noble voice. These were the poems of noble poetry and the values of humanity. And I heard my vocation. I could hear it in his voice. That's where I think it began. Before I left Glasgow, I'd memorised a 12-verse song and I'd sung it.

You were only 18 when you signed your first deal with Pye. What happened in the interim?
I started hitting Hatfield when I was 14. That was when families were all tipping out of the bombed-out cities of the North into the new towns that were being built. Hatfield was mine. And then St Albans, just along the road.

What's bin kid (clockwise from opposite page): Donovan in January 1965 before the release of debut single Catch The Wind (pictured inset with second single Colours); backstage at *Ready Steady Go!*, London, 21 January 1965; with Mike Bloomfield at Newport Folk Festival, 22 July 1965; debut album *What's Bin Did And What's Bin Hid*; with Mickie Most collecting a US gold disc for *Sunshine Superman*, 1967; with tour manager/confidant Gypsy Dave, London, January 1966

That's where the art school was, the coffee bar, the jazz club and then the rhythm and blues club. That was the local bohemia. And the radio was full of pop music. When I finally heard Elvis, it was acoustic guitar and bass. And it was really folk, Appalachian hillbilly, which became rockabilly. Buddy Holly was a big one for me. I immediately got the impression that this guy knew what he was doing. [Managers/producers] Peter Eden and Geoff Stephens had found me in a club [in Southend, late 1964]. Gypsy Dave [tour manager and fellow songwriter] and I had spent that bohemian summer on the beaches of St Ives, and it was clear that something was happening. He said: "We've just got to get you in front of a microphone. You only have to take out the guitar and at least five girls and two guys gather round. And you don't even have to sing, Don. It seems that when you talk the voice is attractive and you're doing something." Gyp, who was a little bit psychic, said: "I think you're going to be a spokesman; you're going to be like a bard." And that's the way it was. I was signed [to Pye] and it didn't take too long for things to start happening.

There were obviously a lot of different things feeding into your music: folk, pop, blues, jazz, rock'n'roll and, of course, poetry…
You can't be taught poetry. I guess you're kind of born with it. Linda, my darling muse and wife, told me, "You should listen to some of your songs, because you're singing something that you really should learn about. It's as if you're doing them without knowing quite what you're singing." And when I looked at a lot of them, I saw that I was using a high amount of alliteration, complex rhymes within one line. All these things that poets are supposed to do. So, I said, "Well, it seems like I'm doing it anyway." In America, after Catch The Wind was released, a young man came up to me and said: "I told my father that I really love this new pop singer, and I played it to him. He said, 'Son, that ain't pop music. That's poetry.'" That was basically spot on. It was pop, but the actual lyric seemed to have a lot of depth. Where does it come from? It's natural, I tell you.

Visiting American folk musician Derroll Adams – who you celebrate in Epistle To Derroll on *A Gift From A Flower To A Garden* – was a key influence. How so?
Derroll was a banjo maestro, songwriter and Zen Buddhist. That 1958 duo album with Ramblin' Jack Elliott on the Topic label, *The Rambling Boys*, I listened to avidly. Jack was the first disciple of Woody Guthrie before Bobby Dylan. And although I studied Jack's guitar style and learned Woody's songs from him, it was Derroll who encouraged my own playing and lyrics. He led me to meet Buffy Sainte-Marie and Joanie Baez in the UK when they arrived in the spring of 1965. I was already singing Buffy's Universal Soldier. This led swiftly to Joanie getting me together with Bobby in London that May, and then her having Pete Seeger invite me to play at the Newport Folk Festival that summer, just as Bobby had done two years previously. All this was by the tattooed hand of the great Derroll Adams. He was the master of the awakening spiritual invasion of folk tradition.

Musically, was it a case of playing to your strengths?
In the centre of the Donovan sound was always the acoustic guitar, with a couple of exceptions. Before I met Mickie Most, I'd already had hits with Colours, Catch The Wind and Universal Soldier. And two albums in '65. So, when I met Mickie, he *knew*. He said, "The secret here is we keep the guitar and the vocal prominent in the arrangements." And I had all these crazy ideas – jazz and classical, baroque and harpsichord. So, he fixed me up with an arranger, John Cameron. I don't read music, it's all by ear. The rules were there to be broken because I didn't know any rules. We'd do all this stuff in the studio. The guitar and the vocal were still very important, though. That's why For Little Ones [the children's side of *A Gift From A Flower To A Garden*] is pretty much just that, and storytelling.

Photos: Getty

Seeing as we've circled back to that album, can you give us some insight into the forces that shaped it?
I guess I stood up with this one more than the others, because with the packaging and illustrations it was immediately going into a world of literature and poetry. Early on in my life, I actually thought I was going to be a painter. But, like John Lennon, I eventually put the brush down and picked up the guitar. And when I looked at his lyrics and he looked at mine, we realised that we were both painterly. Y'know, "Colour in sky prussian blue…" [from Donovan's Wear Your Love Like Heaven] It was all colours. So, the painter went into the song: "Picture yourself in a boat on a river…" Then I remembered that I may have been a marine biologist in a previous life. That entered the songs, particularly this one [picks up the lyric sheet to Song Of The Naturalist's Wife]. I might have been that guy that used to go down by the sea and collect things in the Victorian days, so this must have been a projection: "Do I see you coming home/ Buckets full of shells / From your day by the sea." So, is this the kind of life that I *may* have lived or *could* have lived? I don't know.

What about The Enchanted Gypsy, a seeker's song which also nods to Gypsy Dave?
Gypsy and I were quite a duo. It wasn't a career we were looking for. We really *did* invade popular culture, we really *did* count as friends those who were fascinated by our complete lack of rules, our complete lack of greed. And our *joie de vivre*, our way of looking at it all. I think my songwriting was very influential. Breaking all the rules and experimenting in the studio was encouraging to others. Marc Bolan and I would hang out. They were all amazed: "Look, this kid has done something. Maybe if I'm close enough, it will rub off." That's how it was. I remember David Gilmour once saying to me, "Before I heard Three King Fishers from the *Sunshine Superman* album, I wasn't quite sure which way I was taking my music. But it pointed directly to where I should go." That was what I really wanted to do: to encourage, to not stay stuck in the box, to expand. The idea was, "If Donovan can do it, why can't I?" Gypsy and I were very conscious of that. But at the same time, the girls are screaming and it's fan mayhem. And it was difficult. Gypsy said, "We've got to protect you from this. Not just fans falling over themselves and maybe getting hurt, but just the craziness of it all, driving you mad. Let's put a time limit on it. We'll know when it's done."

Leitch is more (clockwise from above left): on the right of the photo with The Beatles (minus Ringo), Mia Farrow et al with the Maharishi in Rishikesh, 1968; with the host on *The Bobbie Gentry Show*, 1968; with wife Linda at a sit-in, London, 1975; in Chicago, 1983; (inset) his self-titled 1977 album. Opposite page bottom right: Donovan with the reissued *A Gift From A Flower To A Garden* in 2023

And when did you decide you were done?
That would be in 1969 or '70. Gypsy said, "You've pretty much done it. You've been the magician, you've been the Sunshine Superman, you've been the Hurdy Gurdy Man and you've been the Barabajagal." My father had always said, "Whatever you do, son, and it looks like you're going to be a wanderer for a while, try to help the working man and woman." Because he was brought up with that idea, so was I. In the early 60s everybody realised that television would be the message machine, that it would be in every bloody home. You could turn a radio on and off, but *nobody* turned the TV off. So, I'd realised that could be my launch pad. I was actually offered my own television show by Lew Grade after about six months to a year of this thing that was happening with me. Later on, I met the Queen after playing the Royal Variety Performance [1981]. She slowly approached me in this semi-circle of stars and I said, "Good evening, ma'am." She took my hand, leaned forward and said, "We don't see you on television much these days." That was my mum's generation! Then I realised that I'd been on television a lot during the 60s.

Did you actually enjoy stardom?
When it happened, I remember Gypsy saying, "Goodbye double eggs, chips and beans! Now here we are, eating shrimp, rice and Greek soup in a restaurant around the corner. This is great!" So that side of it was good, but stardom was actually a device. When I started singing, the message was in the song. The revolution was on. The important part was giving young people a shock in that there were different things to talk about in songs, other than, "I love you, why'd you make me blue?" This was important. OK, running down the street like The Beatles in *A Hard Day's Night* was part of it, too. And there was nil security, even for The Beatles. It was horrible. During the big shows in America, the DJs would come on halfway through – in puce lemon green and bright red costumes – and ask if people were enjoying themselves. Then as soon as the last song was over, they'd turn the fucking lights on, say goodnight and get in their cars. And what would happen? The whole audience would swarm towards the stage. That became a big problem. So, did I enjoy fame? It was dangerous at times, but at least I was solo. It was harder for four or five guys to get into a van than it was for me. But the whole point was that it was working: the music was getting out there. And nobody could say a blind bit against us, because it was successful. So, whatever we wanted to do was OK. As long as there was a hit single sneaking around, then the game was on.

The original liner notes of *A Gift From A Flower To A Garden* saw you denounce drugs and urge people to try meditation instead…
People would ask, "Why are you telling everybody to stop getting high?" But it was getting out of hand. Dealers were moving in, and it looked like we were promoting it. It had been OK in the early days because pot and LSD were legal before 1965. These things were understood by a whole generation, and they weren't as bad as alcohol and tobacco. George Harrison went to Haight-Ashbury and saw friends that were wonderful and jolly a year ago, falling about on the street, addicted. So, we were against drugs – stop drugs and try meditation. The meditation books that we were reading, especially George and I, said that we needed to find out what it is, just for ourselves, because of the stress we were going

"I BECAME GEORGE [HARRISON]'S MENTOR. I SAID, 'I'LL SHOW YOU A FEW TRICKS'"

through. But at the same time for our fans, because it was getting out of hand. One thing led to another, but we needed a real teacher.

The rear sleeve features a photograph of you holding hands with Maharishi Mahesh Yogi. Was that all part of the message?
As soon as George saw the sitar in the film *Help!*, he fell in love with the instrument and went to India to study with Ravi Shankar. His wife, Pattie Boyd, went too, and she was taken out to Indian cultural events by the Shankar women. And she was taken to a small lecture by a new yogi just out of the Himalayas. Much more than me, much more than the Stones, much more than any of them – The Beatles got it. Then when she went back, she saw that the Maharishi was visiting Wales. George called me and said, "Looks like the guy who we've been talking about will be here. He might be able to teach us." Of course, this was all happening on national television. It wasn't like arriving in India quietly and taking a train to the Himalayas. But that didn't matter.

Did you feel particularly close to George?
I became George's mentor for songwriting. He was in the shadow of John and Paul for so many years and I said, "Look, I'll show you a few tricks, how to encourage the songs." There's a way to encourage the song to come. You can tease it, like fishing. I told him how to play a chord then put your ear on the guitar, listen to the open chord and try a tempo. You can hear melodies, believe it or not. Melodies appear, but you've got to be quick to catch them.

What's your main memory of visiting the ashram in Rishikesh in early 1968, in the group of people that included The Beatles?
Studying very quietly, after the paparazzi were finally told to go home and not camp outside, waiting for something to happen. The main thing was actually learning what you'd been reading about for so long, realising that there truly was a way to calm your mind and enter the most beautiful space for yourself. And then studying your thoughts as they rose and fell. It's difficult to explain, you have to experience it. As we all know, there was a backlash when John went a little bit crazy. At one point John felt really, "Aaagh!" But these things are very common when you're trying to uncover, within yourself, an enormous amount of layers of conditioning that have been years in the making. It seems like I embraced it completely and could find nothing but right in it. In the long run, eight million more people are now practising TM. And it's had multiple benefits without the bad reaction that drugs always bring. So, you might have to say that we did open a door to a very natural way of understanding yourself.

Did it help unlock you on a creative level, too?
We were already doing it in our songs. For some time in '68, my creation was totally in flight. So no, it didn't change anything. John was already speaking of, [sings] "Say the word and you'll be free/Say the word and be like me" [1965's The Word, from *Rubber Soul*]. And I was already singing, "I tell you his name is Love, Love, Love" [Sunny Goodge Street]. I was already being an instrument for the teaching, from the muse.

And is the muse still active for you? Have you been writing any new songs of late?
Oh, yeah. When he was really old and we knew we weren't going to see much of each other again, my dad said to me: "May your muse never desert you, son." And she hasn't. In the old days it was a case of records falling off the chart, so you had to get straight back to it: "Get in the bloody studio!" And the song would appear. That was the reason for recording in the early days, because you needed to do it. The pressure is not like that for me anymore, but songs are emerging from a piece that I'm writing at the moment. I do write stories and essays, so one of those is starting to call for songs. Whenever I get to a certain part of the story, I can feel the song coming. This idea of songwriting craft, it never really goes away. RC

A Gift From A Flower To A Garden is out now on The state51 Conspiracy. See donovan.ie for details.

Photos: Getty

GARDEN ESTATE
FIVE OF DONOVAN'S BEST

Fairytale
(Pye, NPL 18128, LP, some copies with blank rear sleeve, mono, UK, 1965) **£50**
As with debut *What's Bin Did And What's Bin Hid*, acoustic guitar and voice frame these beatific folk narratives, highlighted by Sunny Goodge Street and To Try For The Sun.

Sunshine Superman
(Pye, NPL 18181, LP, mono, UK, 1967) **£50**
Donovan shifts into expansive psych-pop (sometimes backed by young guitarist Jimmy Page) on gems like the title track and Season Of The Witch.

A Gift From A Flower To A Garden
(Pye, NPL 20000, 2LP, black or navy blue box, 12 inserts, mono, UK, 1968) **£125**
His masterpiece, a rapturous double-album borne of 60s idealism and free associative poetry, versed in shades of folk-jazz, psychedelia and dream pop.

Barabajagal
(Epic BN 26481, LP, US, 1969) **£10**
A contractual dispute robbed the UK market of this and the equally impressive predecessor *The Hurdy Gurdy Man*. Standout is the fabulously funky title track, backed by The Jeff Beck Group.

Sutras
(American Recordings 491789 2, CD, US, 1996) **£8**
Following his rejuvenating work with Johnny Cash, producer Rick Rubin turns his attention to Donovan. The results are mixed, though the spare settings evoke stirring echoes of his early 60s canon.

WHEN ALL WAS SAD AND GLUM

In this extract from his new book, ***ABBA On Record – Packaged Promoted Reviewed,* Carl Magnus Palm**, the author of *Bright Lights Dark Shadows – The Real Story Of ABBA* and *ABBA – The Complete Recording Sessions*, explores the group's final year together before their four-decade break.

A bleaker outlook: ABBA in November 1982, shortly before they split

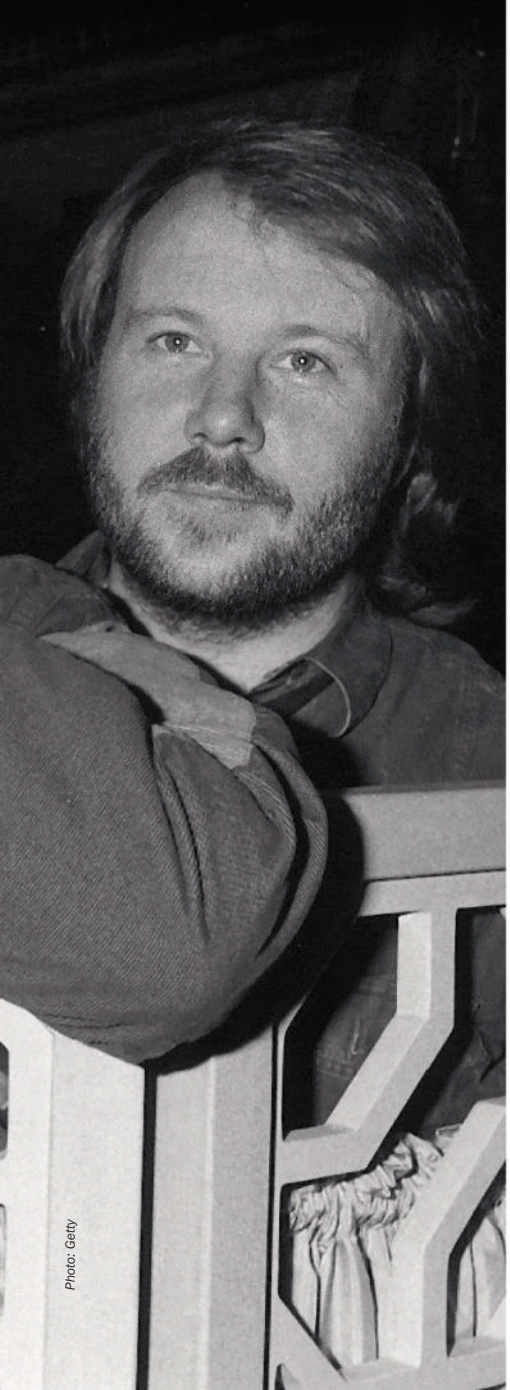


Photo: Getty

On Monday 25 October 1982, Vince Connolly, Head of Product Promotion at Epic Records, found himself at a meeting taking place at the Polar Music offices in Stockholm. As a representative of ABBA's UK record company, he had been accompanied there by BBC TV producer Michael Hurll to discuss the group's forthcoming appearance on *The Late, Late Breakfast Show*. The BBC's recently launched flagship light entertainment show, broadcast on Saturday evenings, was hosted by Noel Edmonds and had a reported 15 million viewers.

ABBA's participation was a big deal: this would be the first time in four years that they travelled to the UK to appear on TV. Their most recent such visit had been in December 1978, when they appeared on *The Mike Yarwood Christmas Show*, but since then much had changed within the group. Most pertinently, in January 1979 Björn Ulvaeus and Agnetha Fältskog announced their divorce, followed by the revelation in February 1981 that Benny Andersson and Anni-Frid "Frida" Lyngstad would also go their separate ways. Although one would have thought that it would be impossible to go on working together after such blows to the group's stability, both couples maintained that their marital splits wouldn't have to affect their working relationship.

But with these changes had followed a different slant on the media coverage of ABBA. The male half of the group quickly entered into new long-term relationships, but Agnetha and Frida weren't so fortunate, and the speculation about whether they were happy or unhappy and who they might be dating became an endless feature of the gossip rags. At the same time, stories of the business investments ABBA and their manager Stig Anderson entered into somehow took over from coverage of their music and their career. As the four members became increasingly withdrawn, travelling less and less, their public image became that of divorced business moguls, rather than a brilliant pop group.

ABBA no longer did very much to promote their music. They had somehow convinced themselves that one television special per year, which could be exported to interested countries, plus their promo clips, would do the job for them. But when those television specials didn't live up to expectations – the less than popular production offered in 1981 was a rather uncomfortable interview conducted by American television personality Dick Cavett, who failed to conceal his lack of interest in the group – the physical presence of the four members became essential.

Appearing on a television show like *The Late, Late Breakfast Show* wasn't just a matter of ABBA showing up at BBC Television Centre on the day; they wanted to make sure that it was going to be on their terms, and that's why Vince Connolly and Michael Hurll were summoned to Stockholm on that day in October 1982. Talk of music and their career was very welcome; other subjects, such as financial ventures, were not. The prying into the members' private lives was the most sensitive point. "They were very much adamant that it didn't go on to the divorces and all of that," recalls Vince Connolly. "That was a subject that was taboo to them."

At this point, ABBA's UK career wasn't in very good shape. Earlier in 1982, after 18 consecutive Top 10 hits, including nine No 1s, their latest single, Head Over Heels, stalled at No 25. ABBA's commercial success in the UK was a foregone conclusion, so this must have been a shock to everyone involved. Head Over Heels had been extracted from the previous year's *The Visitors* album, which itself was a little less successful than ABBA were used to. It spent three weeks at No 1 during a 21-week run and spawned a Top 3 single with One Of Us, so was hardly a flop. But compare this to 1980's *Super Trouper* album, which stayed on the chart for 43 weeks, nine at No 1, and featured two consecutive No 1 singles – The Winner Takes It All and Super Trouper – and it was easy to conclude that things weren't quite as they used to be in ABBA land.

"ABBA SUDDENLY SOUNDED VERY... 1970s"

The Agnetha-sung Head Over Heels, a tango-pop tale of a shopping-mad high society lady with a husband who has to put up with all her whims, had a hint of contented early middle age about it. This was a major contrast to the youthful and aspirational New Romantic and New Pop acts storming the charts at this time, whether The Human League, Soft Cell and Depeche Mode, or Duran Duran, Adam & The Ants, and Spandau Ballet. "This was the 1980s," says BBC Radio 1 disc-jockey Richard Skinner, who was smack in the middle of the pop scene at the time, "and Abba suddenly sounded… very 1970s."

Björn and Benny would be the first to admit that *The Visitors*, a rather bleak affair dominated by Cold War themes and gloomy introspection, wasn't chock-full of single candidates like their earlier albums had been. "When you're looking at the options," says Epic A&R director Peter Robinson, "One Of Us was overwhelmingly No 1 on the shortlist, and after that it is tricky. Possibly, Head Over Heels became the follow-up single by default."

It didn't help that ABBA's videos were also starting to look a little dated, lacking the gloss and production values of those produced in the UK and the US. Director Lasse Hallström, the man behind virtually every ABBA promo clip, had usually opted for a straightforward cinema verité style. This was to some degree dictated by the low budget he was afforded by ABBA's record company, Polar Music, but there was

concern at Epic that the clips were starting to look cheap and old hat compared to those of the competition.

The flop of Head Over Heels behind them, in May 1982 ABBA began recording sessions for a new studio album, scheduled for release at the end of the year. But only a month later, after completing three songs, sessions came to an abrupt halt. No explanation was offered, but something was clearly off within the group, and the completion of the album would have to wait. Earlier in the year, Frida had recorded her first English-language solo album, *Something's Going On*, produced by Phil Collins, signalling that ABBA henceforth would no longer be her only priority. Agnetha had signed up for her first dramatic film role and was planning her own solo album, while Björn and Benny had an offer from lyricist Tim Rice to collaborate on a musical, which, if becoming reality, would be the realisation of a long-standing dream.

This kind of album postponement had never happened before, but the atmosphere within the group had changed. "Without actually putting it into words among ourselves, I guess we hadn't exactly run out of steam, but there was something that wasn't like it used to be," Björn told me many years later. "We didn't feel that same kind of strong spirit, and perhaps a feeling was starting to creep in that ABBA couldn't go on forever. And, of course, Benny and I must have talked more and more about doing a musical." Also, while the group members outwardly maintained that the divorces hadn't impacted their working relationship, which was probably true from Björn and Benny's perspective, Agnetha would recall that it just wasn't the same after the marital splits, while Frida remembered a certain bitterness creeping in.

Polar Music put on a brave face in a press release issued on 14 June. "There will, as you understand, not be a brand-new ABBA-LP this year, but there will definitely be such a new LP during 1983. Even if the ABBA members from time to time are doing things on their own, there is no intention whatsoever to break up the group." In lieu of a new studio album, it was decided that ABBA should celebrate their first decade together, releasing a double-album of their singles, entitled *The Singles – The First Ten Years*. Two new songs would be included on the album, both of which were to be issued as singles. Recording sessions for those new tracks were conducted in August 1982.

The first single to be released was The Day Before You Came, a slow-paced, synthesizer-driven slice of kitchen-sink melodrama with

Brave faces: Björn, Agnetha and Frida keep up appearances on a TV performance, 1982

Agnetha on lead vocals. Epic Records radio plugger Lisa Davies has never forgotten the excitement surrounding the single; despite the recent dip in ABBA's UK popularity, a new release from them was still a major event. Davies was friendly with Radio 1 disc-jockey Dave Lee Travis, who hosted a daytime show, and she was well aware that he was an ABBA fan. He had told her to bring in their new single as soon as she laid her hands on it. "He said, 'Don't leave it anywhere. Make sure you get the desk to call me and come up to the studio and then I'll play it.'" At the time, the CBS offices were located in Soho Square, which is not too far from BBC Broadcasting House in Portland Place – a 15–20 minute walk at a comfortable pace – and the second Lisa Davies got a copy of The Day Before You Came in her hands, she made sure that her trek there happened in record time. "I walked from Soho Square – there was no use trying to navigate the traffic on Oxford Street, so I legged it up – and I got it on air in Broadcasting House in 13 minutes. I remember the guys back at the office were absolutely gobsmacked – 13 minutes!"

But for all that initial enthusiasm, not everyone at the BBC received the new ABBA single with such open arms. It had fewer than half of the weekly plays attained by contemporary hits such as Culture Club's Do You Want To Hurt Me, and it was not even featured on Radio 1's review show, *Roundtable*. An irate ABBA fan wrote to complain, and in their reply, the *Roundtable* team didn't pull any punches. The Day Before You Came, they asserted, was "slow and plodding… Far below the standard [ABBA] have set in the past." Reviews in the music press were even worse, Julie Burchill writing in the *NME* that it was "a lacklustre litany of everyday events … that sounds like the end copy of the *Sunday Times* supplement on a poor week – 'A DAY IN THE LIFE OF A VALIUM PILL'". Regarded by many as a masterpiece today, at the time many agreed with Burchill, as The Day Before You Came climbed no higher than No 32 on the singles chart. It wasn't the most hit-like of songs, admittedly, but its modest success also indicated that the British public didn't feel a great deal of interest in the current version of the group.

ABBA arrived in London in early November, their first major promotional assignment being a big do on Friday 5

Photos: Getty

Console yourselves: Agnetha and Frida in the studio, 1981

November at the Belfry club in Belgravia. The club was full to the rafters with people from the press and the media, all of whom wanted to share in ABBA's celebrations and attain coverage of a band that was still regarded as one of the biggest on the planet. The group received a special framed presentation case, featuring all the 23 songs on *The Singles – The First Ten Years* as gold singles.

Saturday 6 November was the day for the appearance on the live broadcast of *The Late, Late Breakfast Show*. It was, for the most part, a successful event. Agnetha, Björn, Benny and Frida came across as relaxed and interested in being on the show, and managed to engage with Noel Edmonds' light-hearted banter and tongue-in-cheek comments. The one awkward moment occurred when Frida, having been asked to choose a favourite ABBA song, said it was difficult because Björn and Benny had written so many good ones. When Benny nodded and said, "Thank you", she commented that the two songwriters should know that by now. A grinning Benny, in the spirit of bantering and good-natured ribbing of the show, shot back: "Well, you never said that!" When a still-smiling Frida didn't immediately respond with an equally zinging comment, but only a somewhat defeated "OK, so it's the first time…", Benny's joke came across as confrontational. Viewers may have felt they saw some evidence that Benny and Frida actually didn't get along at all and were just trying to put up a front.

"WE DIDN'T FEEL THAT SAME KIND OF STRONG SPIRIT"

After the broadcast, when the ABBA members were to leave BBC Television Centre, they got a reminder that although general interest in the band may be on the wane, there were still ardent fans out there. Epic head of promotion, Martin Nelson, was caught up in the mayhem and was quite taken aback, as many of the fans seemed to him to be quite a bit older and physically stronger than the usual gatherings of kids in their early teens. "[They] surged up the hill towards reception where I was trying to get the group into their limousine. These fans were far too big to be pushed out of the way, and their level of strength and determination to get to ABBA was frightening. I have never been quite so concerned for the safety of an act under my care before or since that day."

ABBA's trip to London didn't much help their current single, The Day Before You Came, but *The Singles – The First Ten Years* hit No 1 in its second week on the album chart and remained in the Top 3 for seven weeks. The message seemed to be that the public could still get into ABBA's string of classic hits from the peak of their popularity, but no longer viewed them as a finger-on-the-pulse pop band.

The group appeared on *The Late, Late Breakfast Show* one more time before the end of 1982, on 11 December, which turned out to be their last-ever appearance on television as a group performing pop music. This time they couldn't be bothered travelling to London, instead appearing via Eurovision link-up. ABBA began by performing I Have A Dream to playback and were then interviewed by Noel Edmonds. If Edmonds had known that this would be ABBA's last-ever collective interview on television, one hopes he would have prepared more interesting things to ask them than the questionnaire-type queries about favourite animals and worst holidays. Nevertheless, ABBA played along and, as inconsequential as the whole exercise may have been, it worked within the context of a light entertainment prime-time programme in 1982. ABBA then performed their current UK single, Under Attack, also to playback – and then it was all over. The studio lights went out, the Eurovision link was switched off, and, although no one knew it at the time, ABBA as a public phenomenon ended here.

The Under Attack single appealed to the UK public only slightly more than The Day Before You Came, spending four consecutive weeks at No 26, which didn't quite have the same ring as the six consecutive weeks at No 1 notched up by Dancing Queen six years earlier. As for ABBA as a group, the studio album intended for 1983 was never completed. Instead, they went on a break so that Björn and Benny could team up with Tim Rice and write the musical *Chess*. Agnetha and Frida recorded a few solo albums before retiring from showbusinessss. It would take 39 years before the break was over and the public were treated to new ABBA music in the shape of the *Voyage* album.

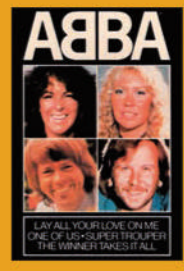
ABBA On Record – Packaged Promoted Reviewed *by Carl Magnus Palm is sold through abbaonrecord.com.*

SWEDE INSPIRATION

5 x ABBA '82 collectables

When All Is Said And Done (misprint sleeve) (7", Australia RCA 103955) **£500**
The title of this song from *The Visitors* was misprinted on some versions of the sleeve (as When All Is Said Is Done).

The Visitors (LP, Picture Disc, Bolivia RCA RLP-090) **£600**
An obscure release from the Latin American market, where ABBA became stars after the record-breaking sales of Chiquitita in Spanish in 1979.



Greatest Original Hits (Cassette, 4 track EP, UK, Epic EPCA 40-2618) **£35**
Part of a series of 'cassingles' featuring CBS recording artists. The same four 1980–'81 hits are on both sides.

The Singles – The First Ten Years (2x LP, picture disc box set, with booklet, poster and reproduction Eurovision ticket, UK, Epic ABBOX2) **£75**
Epic's efforts to make ABBA's commemorative double album of hits a success included this special package.

Under Attack (7" picture disc, UK Epic, EPC A 11-2971) **£30**
The release of a picture disc still couldn't kick ABBA's final single of 1982 any higher up the singles chart than No 26.

LAND ON THE RUN

After Stuart Adamson quit Scottish post-punk pioneers the Skids in 1981, his role in Caledonian rock history might have ended there. Instead, he regrouped with friends from his hometown of Dunfermline, Fife, and formed **Big Country**, whose brand of rousing Celtic rock would prove even more impactful. Adamson took his own life in 2001 after an on-off struggle with alcoholism, but his former bandmates, Mark Brzezicki and Bruce Watson, continue to perform under the Big Country banner. On the eve of the 40th anniversary of the band's *Steeltown* album, they tell **Rich Davenport**, "We're celebrating the legacy."

In August 1983, a fading Thin Lizzy and emergent Big Country both appeared at the Reading Festival, respective stars burning out and ascending with equal speed. Parallels between the two run deeper than their shared ability to score hits with a blend of Celtic rock heft and pop hooks. Lack of long-term success in America is often stressed despite the significant breakthroughs they each attained across the pond. Later albums are frequently overlooked regardless of their quality, and the tragic circumstances in which Phil Lynott and Stuart Adamson died is given coverage disproportionate to their accomplishments. The recent 45th anniversary of Lizzy's feted *Live And Dangerous* has spurred a renewed focus on Lynott and Lizzy's legacy, and it's to be hoped that the new deluxe 4CD edition of 1999's *Driving To Damascus*, Big Country's final album with Stuart Adamson, along with the current band's recently concluded tour to celebrate the 40th anniversary of their debut, *The Crossing*, has prompted a similar, long-overdue reappraisal of their back catalogue.

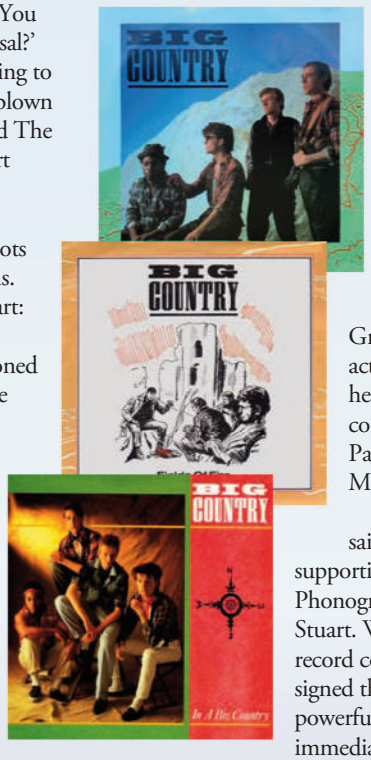
Since Adamson tragically took his own life in December 2001, retrospectives have tended to leap from his triumphant post-Skids return with *The Crossing* to his struggles with alcohol between 1998 and his death. Big Country's creative renaissance in the 90s, a decade in which they shared stages with The Kinks' Ray Davies and The Rolling Stones, is frequently ignored. As *Record Collector* catches up with guitarist Bruce Watson, drummer Mark Brzezicki, and former bassist Tony Butler, they're keen to celebrate the entirety of their collective legacy, and the role of their fallen bandmate in shaping it. At the time of writing, Butler and Brzezicki are giving their second album *Steeltown*, now approaching its 40th birthday, a welcome onstage airing on the *Return To Steeltown* tour.

Big Country's classic line-up is rooted in friendships which predate the band. As punk hit Scotland's former capital Dunfermline in the late 70s, Watson "discovered that there was a local [punk] band called the Skids. We went to see them, and I got friendly with their road manager. He used to say, 'You want to come up to rehearsal?' I got to know the guys, going to their local pub gigs. I was blown away by it." Watson's band The Delinquents came to Stuart Adamson's attention, strengthening their bond. "We used to get support slots for them," Watson explains. "We got the call from Stuart: 'You've got 20 minutes.'"

By the time a disillusioned Adamson, already a relative veteran by the age of 23, quit the Skids in 1981, Watson's guitar prowess had made a significant impression. "I would give him my demos," Watson remembers. "He said, 'Maybe you and I should get together at some point.' I thought he was being kind. A year and a half later, he came to my flat and said, 'Remember that conversation we had? You still want to do it?'" Adamson's playing with the Skids famously prompted John Peel to call him "a new Jimi Hendrix", and the partnership he formed with Watson birthed a modernised take on the dual guitar format, using the era's cutting-edge guitar effects pedals. "We loved Thin Lizzy [and] Wishbone Ash," Watson admits, "but didn't want to sound like them. We made an unwritten rule when we started writing together: 'Let's not bend notes or do blues licks, just play melodies,' which we kept for the first couple of albums."

> "WE MADE A RULE: LET'S NOT BEND NOTES OR DO BLUES LICKS, JUST PLAY MELODIES"

Adamson and Watson spent two years honing Big Country's sound. An early line-up's lack of cohesion resulted in Alice Cooper's tour manager axing them from a mismatched 1982 UK jaunt after two dates. Nevertheless, Phonogram A&R man Chris Briggs caught a show, expressing interest on the condition that they find a stronger rhythm section. Manager Ian Grant intervened with an inspired suggestion. Adamson's final Skids tour featured support from On The Air, a punk-inspired power trio fronted by Simon Townshend, whose famous older brother poached bassist Tony Butler and drummer Mark Brzezicki for his early 80s solo albums and live band. Grant approached the pair in action as Pete Townsend headlined a 1981 Rock For Jobs concert in London's Brockwell Park, where Grant's charges The Members also played.



According to Brzezicki, "We said, 'We know Stuart from supporting [the Skids].' We went to Phonogram's studio to meet Bruce and Stuart. We did some demos, and the record company were delighted. They signed the band straight away." A powerful musical chemistry was immediately apparent, which, Butler notes, was matched on a personal level. "There was a wealth of potential," he enthuses. "It was the coming together of minds more than anything else. We had a lot of similarities in what we were trying to achieve."

Attempts to record debut album *The Crossing* floundered due to producer Chris Thomas' overlapping commitment to Elton John's *Too Low For Zero*. The band were keen to work with rising studio star Steve Lillywhite, at that point booked to helm U2's *War*. Watson remembers: "He said, 'I'm up to my neck in this U2 record. I've got a day or two. I can do one song.'"

Lillywhite chose Fields Of Fire from the demos, the breakneck session yielding a No 10 hit which put Big Country on the UK map in February 1983, and made waves in the States. A delay to U2's sessions freed Lillywhite to commit to *The Crossing*. Watson adds that the album was passionately supported by their management and label: "It was a real team effort."

Released in May 1983, *The Crossing* took Adamson's Skids style in a more mature rock direction with resonant folk overtones, a refreshing anomaly on the early 80s musical landscape. Watson and Adamson chose tone over trendiness in the guitar effects they used, and the band used their impressive chops to

serve the stirring, well-crafted songs. "The thrust was from Stuart, he was incredibly creative," Brzezicki explains, "but the band was like four lead instruments, which made it very full. Tony's bass was very melodic, dancing around the lead lines. Bruce, who's brilliant, [was] doing twin guitars with Stuart, who could really play." Brzezicki's remarkable drumming, heard on sessions with artists from The Cult to Procol Harum, added to Big Country's Celtic feel, drawing on a formative influence. "My father gave me a book of air force marching drumming rudiments, so I learned those," he explains. "I thought, 'It sounds a bit like bagpipes, I'm going to give you marching drums,' with the tumbling toms, but also driving like The Police. It was a great blank canvas for me to bring something interesting to the band."

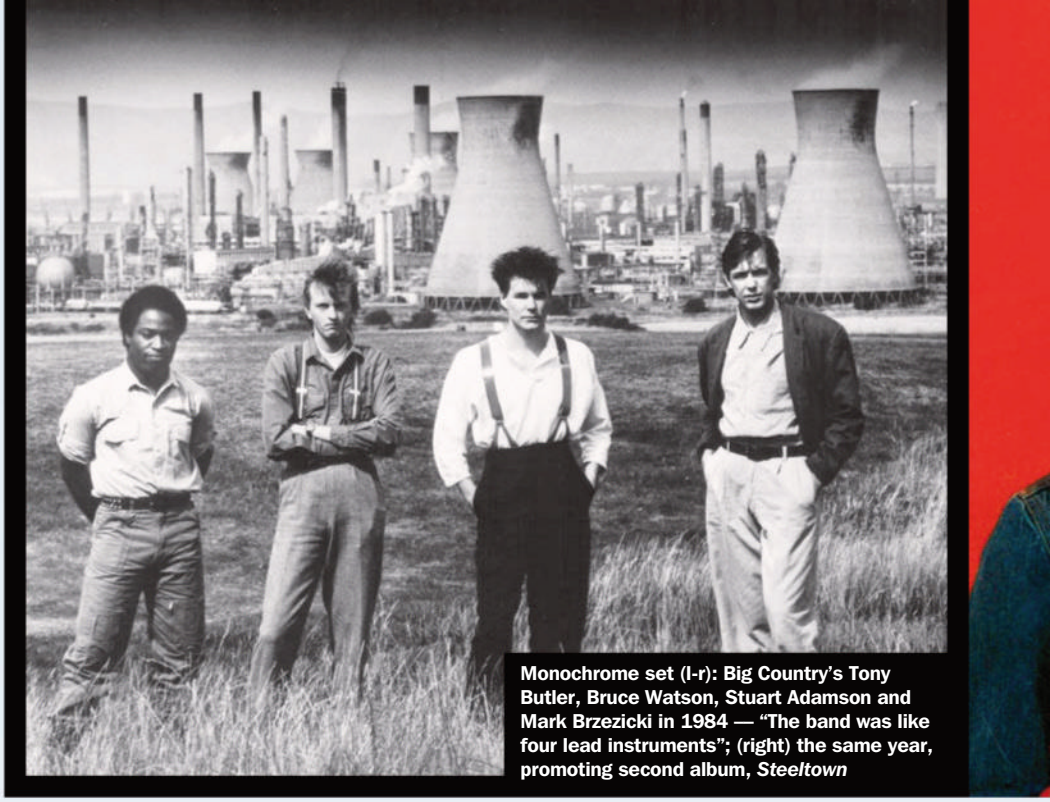
Rousing singles Fields Of Fire (400 Miles) and In A Big Country propelled *The Crossing* to No 3 at home, and hit America's *Billboard* Hot 100 at No 18. "You never think something like that could happen," Watson marvels. "People think it was an overnight thing; it wasn't, it took a lot of work. We toured Europe, America a couple of times, it was fantastic. I was younger than the rest of the guys, 20 years old. Everything was new to me."

Momentum gathered as a follow-up album arrived. Received wisdom suggests that *Steeltown* (1984) was a commercial disappointment, despite being a gold-selling UK No 1, due to its failure to repeat *The Crossing's* US success. Sales aside, the blazing performances and lyrical acuity (despite bleaker themes of war and unemployment) of Where The Rose Is Sown and the title track characterise the record's success in creative terms. Tony Butler reflects: "*Steeltown* was as important as *The Crossing*. It's another stepping stone to the band beginning to identify what it wants to achieve. But the commercialism side was always going to slap us in the face with a wet fish."

By early 1985, the band's relentless schedule caught up with Stuart Adamson. Struggling with alcoholism, there was talk of him leaving Big Country. To his credit, Adamson quit drinking and stayed the course. It's often been reported that he remained sober for 10 years, but Watson reveals that it was "longer than that. Obviously, he was an alcoholic, [but] he got himself sober."

Big Country's creativity continued to flourish. After the *Restless Natives* soundtrack (long overdue a reissue), *The Seer* (1986) bagged them another UK gold album, denting the *Billboard* chart at 59. Look Away became their biggest home-turf single (No 7), hitting No 5 on the US Mainstream Rock chart. "The first three albums were amazing times," Watson reminisces. "After that, you lose some of that newness." Despite their success, Phonogram were "trying to dictate what we should do," Butler states. This pressure extended to the choice of producer on both *Peace In Our Time* (1988) and *No Place Like Home* (1991), each record featuring worthwhile songs overcoming their diluted sonic settings.

Peace In Our Time was cut with Peter Wolf, due to the fact that Phonogram wanted "an American-sounding hit, along the lines of Heart or Starship", says Watson, referencing Wolf's previous projects. "He's a great producer, but he took us to places we didn't really want to go."



Monochrome set (l-r): Big Country's Tony Butler, Bruce Watson, Stuart Adamson and Mark Brzezicki in 1984 — "The band was like four lead instruments"; (right) the same year, promoting second album, *Steeltown*

Soon after, in 1989, Adamson called time on the band. "I think he was disappointed in us not gaining higher ground internationally," says Brzezicki. "He was exhausted. He had his own demons to fight. The band got put to bed, but just in case, it was never announced." When Adamson relented months later, Brzezicki was committed to an album with Simon Townshend, playing on *No Place Like Home* as a session musician, returning permanently in 1993. "They kept the door open for me," he remembers. Watson feels that *No Place…*" didn't sound like a Big Country record. It sounded like four different bands from the 70s, but the songs were good."

This two-album turbulence placed Big Country on an unsure footing in the early 90s. Soon after losing their Phonogram contract in November 1991, Chris Briggs, who'd originally signed them to the label, stepped in again, snapping them up for EMI subsidiary Compulsion, convinced by a gig that the band sounded better than ever. Given the freedom to self-produce, the band retooled their sound for 1993's *The Buffalo Skinners*, a career highlight in terms of the sheer quality of the songs, and in reviving their career with a No 25 placing. Bracing single Alone reached No 24, returning the band to *Top Of The Pops*. "Mark wasn't involved, that was tough for me," Butler admits, "although Simon Phillips [*recruited on a session basis, with Brzezicki returning for the tour – Ed*] is a magnificent drummer. Stuart was veering towards his country roots. Myself and Bruce just wanted to be loud guitars, but incredibly melodic."

"WE WERE BEING TOLD BY THE WORLD THE BAND HAD PASSED ITS SELL-BY DATE"

The underappreciated *Why The Long Face?* followed in 1995 on Transatlantic. Continuing *The Buffalo Skinners'* blend of cranked amps offset with Americana, *Why…* was out of step with the prevailing Britpop of the time, charting at No 48. "We were being told by the outside world the band had passed its sell by date," Butler recalls, "but it was a well-balanced album that showed a real tender side to the band."

Big Country's live power remained undiminished. The Rolling Stones chose them as support for *Voodoo Lounge* dates in Germany, where sales of *Why…* were buoyant. "They were just really nice people," Watson remembers. "You think, 'They're the biggest rock'n'roll band in the world, how are they going to act?' Charlie Watts would walk by: 'Have you heard the cricket scores today?'"

Similarly, in 1997, Ray Davies chose the band to back him at Glastonbury for a Kinks set and offered to co-write with Adamson. Together, they penned Someone Else and Devil In The Eye, soon to be included on 1999's *Driving To Damascus*.

Following a divorce in 1996, Adamson moved to Nashville that year. In 1998, his bandmates joined him there for the intensely creative demo sessions included on the recent expanded edition of *Driving…*, showcasing the wealth of strong, non-album songs among the tracks recorded. "We were taking a lot of care, getting the songs ready before we went into the main studio," Watson says. All three surviving bandmembers count *Driving…* among their personal favourites. Brzezicki elaborates: "The songwriting is fantastic, the playing is fantastic, the vibe is fantastic."

Issued via manager Ian Grant's reactivation of The Who's former label Track Records in 1999, *Driving…* displayed invigorating progression in Big Country's songwriting and sound, suggesting they were entering the new millennium with abundant creative gas in the tank. The single, Fragile Thing, playlisted into heavy rotation at Radio 2, seemed set to become a hit, only for chart regulators CIN to disqualify CD single sales due to the pizza box-style digipack having "too many folds", Watson recalls, incredulous. "That killed the album," Butler reflects. "I saw Stuart's head drop for the first time."

Adamson had begun to drink again by this point, worsening during the tour. Taking the decision to step back from touring after the self-explanatory *Final Fling* run in 2000, Adamson's performances were erratic. Although it's well known that his last gig, in Kuala Lumpur, Malaysia, that October, ended things on an especially low note, Adamson played well on other dates. "There were some good shows, there were some really bad shows," offers Watson. "When you're living with an alcoholic, you don't know what you're going to get. You can try and help somebody, but if they don't want help, you're fighting a losing battle. He said, 'Once I get home, I'm going to get myself sorted.' But when someone's thousands of miles away, you don't know what's happening."

Returning to Nashville, Adamson embraced his Americana influences, working in partnership with singer-songwriter Marcus Hummon as The Raphaels. Adamson's flair as both songsmith and performer still shone on *Supernatural* (Track), a sadly overlooked album released in May 2001. Despite a spell in rehab that month, his struggle with alcoholism deepened. Reported missing after leaving home on 7 November, Adamson phoned his AA sponsor on 19 November, informing him that he was en route to Clarksville, Tennessee, but failed to arrive. Appeals were made for his safe return, with Ian Grant hiring a private detective in the search. Tragically, on 16 December he was found dead in a hotel room in Honolulu, Hawaii, having taken his own life.

In eulogising him, The Edge said that Big Country had written the songs he wished U2 could write. Eric Clapton also paid tribute, stating, "If there is a player in heaven teaching guitar it will be Stuart Adamson."

Asked today for favourite memories of Adamson, his surviving bandmates are keen to emphasise the vibrancy of his life. "He had a real fucking wicked sense of humour," Watson laughs. "One of the funniest guys I ever hung out with." Butler recalls their shared love of football: "Going on tour would always mean going to see matches wherever we were touring." Brzezicki points to the close bond they all shared: "He was like a brother to me, like the rest of the band."

Today, Watson and Brzezicki tour with a new line-up. Since retiring in 2012, Tony Butler has recorded as a solo artist and is working on new music (see tonybutlertb.co.uk). "We never quite made it to the heights of U2 or Coldplay, just by the nature of our journey," Brzezicki reflects, "but we go out and celebrate the legacy of Stuart Adamson's writing, along with the band's writing, because we co-wrote as well. We're celebrating Stuart's life, basically."

Driving To Damascus *4CD Deluxe Edition is available now on Cherry Red. For dates on Big Country's* Return To Steeltown *40th Anniversary tour, see www.bigcountry.co.uk.*

CALEDONIA UBER ALLES

BIG COUNTRY ON LP

***The Crossing* (Mercury MERH 27, UK, LP, 1983) £20**
From the soaring Caledonian melodies of Fields On Fire, to the emotional slowburn of Chance and panoramic sweep of Porrohman, *The Crossing* established Big Country as a new breed of rock band, and sounds equally potent four decades on.

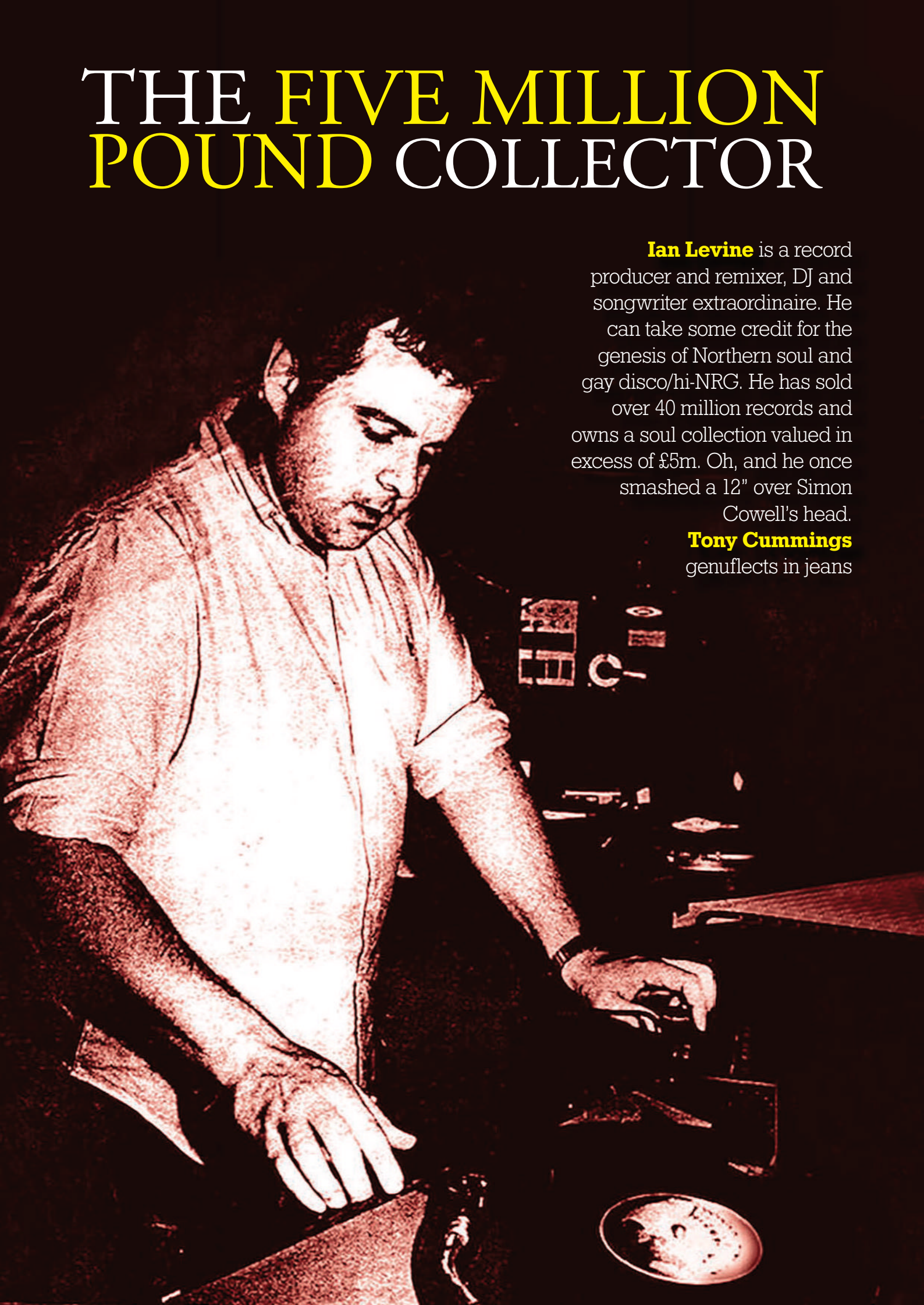
***Steeltown* (Mercury MERH 49, 1984, UK, LP, gatefold or single sleeve) £10**
A darker auccessor to *The Crossing*, Adamson's growing lyrical flair is matched by the band's fast-developing instrumental dynamism.

***The Seer* (Mercury MERH 87, 1986, UK, LP) £10**
Inspired by poets and events throughout Scottish history, Adamson takes an ambitious leap forwards, delivering songs that drive the debut's uplifting Celtic swagger in more expansive directions. Kate Bush duets dramatically on The Seer itself.

***The Buffalo Skinners* (Compulsion NOIS 2, 1993, UK, LP) £150**
A decade on from their debut, Big Country's trademark Celtic lilt is bolstered by bolder guitars and Adamson's more introspective lyrics on thumpers like Alone, balanced elsewhere with hints of country.

***Driving To Damascus* (Track Records TRK 1000CD, 1999, UK, CD) £20**
An overlooked gem, as crucial as *The Crossing* in its own way. The country flavour is more prominent as Eddi Reader harmonises on the haunting Fragile Thing, but rockers like Dive Into Me still pack a formidable punch.

THE FIVE MILLION POUND COLLECTOR



Ian Levine is a record producer and remixer, DJ and songwriter extraordinaire. He can take some credit for the genesis of Northern soul and gay disco/hi-NRG. He has sold over 40 million records and owns a soul collection valued in excess of £5m. Oh, and he once smashed a 12" over Simon Cowell's head.

Tony Cummings genuflects in jeans

It's a private party/banquet to celebrate the 70th birthday and extraordinary life of producer, songwriter, DJ, re-mixer and record collector supreme, Ian Levine. In among the speeches by music industry big-timers, friends and family who've flown in to attend this elite gathering is a reminiscence from eminent doctor Anthony Bleetman, author, consultant at several London hospitals and second cousin to Levine, which raises the biggest empathetic laugh of the evening. Said Dr Bleetman, "My brother phoned me and said, 'You've got to meet this guy… he's possibly the rudest man in the world!'"

Levine's determination to fearlessly speak his mind about all things has led him into literally hundreds of full-blooded arguments with pop stars, DJs and music executives. But this hyper-active creative tour de force is also a record producer/songwriter responsible, in part, for the birth of three pop sub-categories: Northern soul, gay disco/hi-NRG and boy bands.

Plus, more than anyone else, he has demonstrated that the world of record collecting and the world of music making can overlap. His passionate and obsessive love of soul dance music is so enveloping and his encyclopaedic knowledge of the soul music 45 so immense that they've overtaken large parts of his journey through life.

In fact, one cannot think of this intelligent, flamboyantly opinionated man without thinking of his huge soul record collection – which is currently conservatively valued at five million pounds.

"THE FIRST TIME I HEARD A MOTOWN RECORD I WAS ABSOLUTELY HOOKED"

At different times the collector gene and the archivist gene have asserted themselves in Levine's life. He was the first collector ever to obtain a complete run of DC comics; he became THE *Dr Who* TV series expert and the man responsible for rescuing from the skip many of the programme's black and white episodes the Beeb were dumping there; and after the death of his much-loved grandmother Golda Cooklin (an anglicised version of Kuklya from Latvia) Levine became a passionate genealogy compiler which eventually lead to a huge Kuklya reunion where 500 people travelled to Watford from all over the world, the event being covered by the BBC's *The One Show* and given a centre spread in the *Sunday Mirror*.

Yet despite these interests and passions, it is soul dance music which has remained the chief driving force in Ian's life, as he explains...

You've produced and written a huge amount of music.

I would guess at about 700 to 800 45s and another 300 12"s. I know I've written over 2,500 songs – all registered on PRS – and I've had 40 UK chart hits. I've never had a No 1 in Britain though I have had some No 1 remixes with Kim Wilde, Bananarama and the Pet Shop Boys.

Back to your teenage years when you started as a Northern soul DJ at the Highland Room at the Blackpool Mecca. Were you already a keen record collector by that point?

Always. The first time I heard a Motown record I was absolutely hooked. I eventually bought every single released on Tamla Motown and could recite you from memory the TMG catalogue numbers. I was utterly enamoured with soul dance music and when I went to the Twisted Wheel in Manchester, though I was underage, I saw that playing this amazing music for people to dance to was a wonderful thing to be doing. When I left school, my dad wanted me to go to university but all I wanted to do was play soul music in clubs. I landed a job at the Highland Room at Blackpool Mecca. They paid me a pittance – £3 a night, which didn't begin to pay for the records I wanted to play. But once I'd got to the USA for the first time when my parents took me on holiday, I was able to locate lots of rare records.

At the recent Northern Soul Prom at the Royal Albert Hall, about half the songs performed there were from records you first "discovered" and played at the Highland Room.

Yes, there was The Carstairs' It Really Hurts Me Girl, Tony Clarke's Landslide, MVP's Turning My Heartbeat Up, R. Dean Taylor's There's A Ghost In My House – which became a big pop hit, of course – and Lee David's Temptation's Calling My Name. And many more…

In 1975 you began producing records. You went to New York and made a record with The Exciters called Reaching For The Best.

Yes, 1975 was the year that Northern soul went overground. I'd compiled an album for Pye Records which sold well and when 20th Century released the Reaching For The Best single it charted. The following year I got two more records into the pop charts: LJ Johnson's Your Magic's Put A Spell On Me and Evelyn Thomas' Weak Spot. But I stopped producing records aimed at the Northern soul scene because some of the DJs started saying, "Why should we put these records into the pop charts for Levine?" So, they refused to play them.

And anyway, the whole Northern scene was becoming more and more divided. The Blackpool Mecca was playing the modern end of obscure soul dance music, most of which was based on, or was, Philly soul while Wigan Casino was playing less of that and a strange mix of old 60s stompers and pop records by acts like The Ventures and *The Theme From Joe 90* which had nothing to do with soul music.

All in all, it seemed like a good moment to leave the scene. Early disco was largely built on Philly soul and so it was quite easy for me to move into that area. Then a record which I'd recorded in 1976 by Barbara Pennington but wasn't released until 1977 called Twenty-

Four Hours A Day became a huge disco hit in America. I'd originally recorded the song for LJ Johnson, but he turned out to be such a prat – the little bit of success he had went completely to his head – that I gave the song to Barbara to sing.

You came out as gay in 1978. What happened next?
I left Northern soul in 1979 and moved down to London to be resident DJ at the newly built Heaven nightclub. I couldn't make any records anymore because disco was dead, and I was left with 60 grand not paid to me. Gay disco/ hi-NRG was kind of a continuation of disco but more electronically orientated. It also had a little bit of the old Philly soul sound in it. Then, in 1983, Jeff Weston, who ran a record shop in Soho, offered me £2,000 to set up a joint venture label called Record Shack Records. A French guy, JP, had bought Trident Studio and because he was making some disco records, he'd bring them into Heaven, and I'd play them for him. Because he was very happy with the relationship we had, JP suggested we use his studios cheap in the middle of the night to record. So, I wrote and produced this record by Miquel Brown – So Many Men, So Little Time – and that sold two million. A year later I made Evelyn Thomas' High Energy, and it sold seven million. The second record on Record Shack was Earlene Bentley's The Boys Come To Town which was used in the first *Police Academy* film.

Despite huge hits and the money it made you, Record Shack went bust, didn't it?
Yes, Jeff Weston blew the whole Record Shack success by recording a rock group, Plaza. He invested 80 grand in them, but it didn't sell. Anyway, I was recording Love's Gone Mad with John Morales, and he was putting percussion over it. JP comes in – "Oh, I'm so sorry, Jeff Weston has bounced a cheque on me. I'll have to throw you out of the studio." I went to Weston and swore at him, and he punched me on the nose. My exclusivity contract expired at the end of that year, 1985, and I sat at home moving my stuff to my new house and didn't make another record until January '86.

When you started making hi-NRG records you had a fallout with Simon Cowell that even made the national newspapers.
I'd been the producer on Fanfare Records for Cowell doing Hot Gossip and James & Susan Wells and others. I was having this huge hit, So Many Men, So Little Time, by Miquel Brown. But then Simon brought this singer Sinitta into Heaven to see me. Sinitta was Miquel's daughter – Miquel was 14 when she'd had her – and he'd made this cheap cash-in record, So Macho, which was an awful attempt at gay disco, and I banned it from Heaven. He brought Sinitta into the DJ cage and said, 'You're going to play it now.' But I refused. I was cueing up a record, he snatched it off the deck, put So Macho on the deck and said you're going to play it now. I refused, picked up the record and smashed it on his head. It broke into four pieces. I never believed a 12" vinyl could break; I thought they're flexible, bendy. The week after, at the Hippodrome, he came up to me and whacked me right across the face, so I slapped him back and everybody in the place was laughing, me and Simon Cowell having a slapping match.

In 1989 you embarked on a project which, to a non-Motown obsessive, would have sounded pretty crazy: starting a Detroit-based record label called Motorcity, signing every artist who had ever had a release on Motown, was still alive but no longer making records.
Motorcity Records was me putting my love of music and giving my collector's mentality its full expression. I always wanted The Marvelettes to make another record; they never could. And artists like Hattie Littles, The Andantes, Mable John and Singing Sammy Ward were destroyed by Motown; chewed up and thrown out. I wanted to get them in the studio again because fans like me had these Motown memories. It was the lesser-known people who fascinated me the most. In the end we recorded 852 songs. Now it's nearer 900 with the ones we cut later with Sidney Barnes. From '87 to '93 I recorded 108 different artists. I wasn't so into The Supremes, The Four Tops, The Temptations as I was into Hattie Little, Mable John and Frances

Soul of discretion (clockwise from top): Ian Levine with The Supremes in 1990; with The Exciters in 1974; in the DJ booth in 1979; with "brilliant" production partner Clive Scott and Evelyn Thomas in 2009

LEVINE'S NORTHERN SOUL FAVOURITES

The Limelights Don't Leave Me Baby (Uncle 1442, 1967) **£6,000**
My absolute favourite Northern soul is by soul harmony groups who sound like they started off singing doo wop on street corners but have been taken into the studio and given a Motown-sounding beat. When Shep Sheppard left The Limelites sometime after their Daddy's Home hit, the group [with a different spelling] made this record. It's so perfectly Ian Levine. It's got all the ingredients that make a record appeal to me.

The Charades The Key To My Happiness (MGM K13540, 1966) **£1,200**
This was a Dave Godin discovery. It's got minor sevenths and very clever jazz chords. With a raucous vocal it's an absolute gem. It was produced by Horace Ott.

Leroy Taylor Oh Linda (Brunswick 55345, 1967) **£150**
This was one of the favourite records of the late Les Cockell, who was the greatest Twisted Wheel DJ and one of the leaders of the whole Northern soul scene.

The Royal Esquires Ain't Gonna Run (Prix HSI 69001, 1969) **£400**
There's no solid beat, the arrangement is a bit messy, and the harmonies are a bit off-key. But somehow, it's a great Northern soul track. The group were from Columbus, Ohio. They only cut two songs, after which most of the group were drafted to Vietnam and never heard of again.

Nero. I went on a TV show in Detroit with all my Motorcity artists at that time; we did six songs. The presenter asked me, "Who are you looking for?" I said, "Frances Nero. We from the Northern soul scene loved her Keep On Loving Me." She was watching the programme, phoned the TV studio. She was all excited 'cos I had been on TV in Detroit asking for her. Frances had a record on Motown, a record on Shrine that remained unreleased, and she hadn't recorded for 23 years. We had a hit with her in 1991. I wrote a song with Ivy Joe Hunter for her called Footsteps Following Me which was No 15 in the English charts. They flew her in, she was interviewed on *Wogan*, she was on *Top Of The Pops*. She had a business in Detroit making chocolate penises and bollocks for people to eat.

> "I PICKED UP THE 12" AND SMASHED IT ON COWELL'S HEAD"

All the Motorcity recordings had a Fairlight electronic drum sound.
It was the sound of the time. It was the Pete Waterman sound. He went on an award ceremony and said, "I owe my sound to Ian Levine." He did more of the black scene, I did more the white scene: Kylie Minogue and Jason Donovan.

Motorcity wasn't trying to make recreations of the old Motown sound. We were trying to make what we could afford. We had access to the machinery. Because of the brilliant engineers and arrangers, we knocked the tracks out in quick succession. We could never have afforded or had the time to do live drums. Now, I *hate* that Fairlight sound. I've subsequently remixed about a hundred songs, putting real drums on them.

You sold your Northern soul collection in 1979 at rock bottom prices.
Yes, 20 quid for records now worth £4,000 or whatever.

Weren't you involved in a big controversy concerning selling records 10 years ago?
In my collection I'd made a few lookalikes, just for a few friends who I could trust so they could enjoy these very, very rare records. But the whole thing blew up in my face. I did a soul pack for someone – 1,000 records for £1,000… But the guy who bought one of them was furious, didn't want them, too scratched, rough condition. So, I said, "I'll give you a few little lookalikes, but don't tell anyone," you know – to make the deal right. Instead, he went all over the internet saying Ian Levine is bootlegging these records.

How did you get involved recording boy bands?
Lincoln Elias from Sony had heard the Motorcity stuff and wanted me to take The Pasadenas and save their career by giving them that sound. Billy Griffin flew in, and we covered a New York City song, I'm Doing Fine Now, and we had a hit with that. And that led to top executive Korda Marshall hearing The Pasadenas, who were in the Top 5 for seven weeks. He asked me to come and save his group, Take That. We did three hits: A Million Love Songs, I Found Heaven and Could It Be Magic, which went to No 2. Nick Raymond took over at RCA and him and the group blew me out. Louis Walsh came to me and said, "I want you to do with Boyzone what you did with Take That." We did Working My Way Back To You. That was No 1 in Ireland. The problem was I had no respect for Boyzone. I thought they were shit and couldn't sing a note.

Would you agree that the boy band style is largely white lads copying soul harmony group dance music styles and often aping their dance routines?
Yes, it was when I was doing them. Later Simon Cowell changed all that.

You set out in 1998 to document the scene in *The Strange World Of Northern Soul*.
It's a six-DVD box set. Three VHSs first came out in 1999. The idea was three four-hour videos. We filmed 132 artists. We tried to tell the whole story. We desperately wanted to use the original recordings but couldn't afford to license them. I spoke to Universal about Frank Wilson, the biggest Northern soul record: Do I Love You. They wanted £5,000 to license it for video for one year and then we'd have to renew it every year. I said we're going to have to record all the music ourselves. My assistant, Adrian, had to go to America with a video camera and a microphone and get the artists to mime to the record. Then, we'd take the a capella vocal back to Clive Scott, a brilliant studio man I worked with for years, and he would make a track sounding very close to the originals. It wasn't ideal but it was all we could afford.

We're almost at the end of our interview and I ask Ian to name four of his own favourite compilations/productions and four of his favourite Northern soul singles. For the former, I expected him to namecheck at least one of his big hits while on the Northern soul front I'd have guessed at The Carstairs' It Really Hurts Me Girl, credited by numerous journalists, DJs and authors as "modernising" Northern soul. But Levine being Levine, he plumped for more esoteric choices – see the panels on the left and right of this spread... RC

Sonic Wax have just released **Northern Soul Millenium Classics Volume 3***, compiled by Ian Levine from his vast collection. Each set consists of 10 vinyl singles featuring rarities by acts such as Pat Lewis, Pearly Gates and Ronnie Walker and is a strictly limited edition.*

LEVINE ON LEVINE: THE PRODUCTIONS

C.P. Spencer This Man Needs You (West World 7001, 1990) **£20**
My favourites of my productions happen to be Northern soul. CP Spencer was from The Originals and Sylvia Moy wrote the wonderful lyrics. We remixed it, taking the chords of the melody, making it fit the beat of William Bell's Happy – one of the biggest Northern soul records ever – pastiched them a bit and made it fit the William Bell beat.

Venicia Wilson I Can't Stop This Feeling (Top-Top 1010, 2022) **£80**
This was an old unreleased Contours song. We did it with Venicia, whose real name is Kat Jackson. Getting her to record was like getting blood from a stone. But it was fantastic. The best song I've ever produced.

The Supremes And The Originals Back By Popular Demand (Motorcity USMO 4052, 1990) **£30**
This has got seven of them singing on it. The song was written by Freddie Gorman, I produced it, and I got Pat Lewis in. I wanted to use 40s-sounding scat harmonies – five- and six-part harmonies and some really deep chords. It's sort of doo wop at the beginning. It's gone massive now. I've just re-licensed it for the third time for someone to put out.

Ebony Alleyne Walk Away And Never Look Back (Okeh 4-7339, 2002) **£10**
Sony paid £150k to make this album on her – she's like Sade meets Dionne Warwick. Muff Winwood was executive producer but when he left Sony and retired, nobody would touch the album, they dropped it and gave it back to us. Eventually, Ralph Tee gave Ebony £1,000 to put it out and they spent 150 grand on it. Walk Away And Never Look Back is the most perfect Burt Bacharach pastiche with a vocal that melts my heart.

The Gripes Of Broth

To those with a flimsy grasp of Scottish pop history, **The Soup Dragons** are one-hit wonders – or indie-dance chancers. But these graduates of the Bellshill scene and *C86* alumni were – and are – so much more than that, and their imminent reunion is set to remind us just how underrated they have been. He's free: **David Pollock**

In the small hours of a Sunday morning in the late 80s, Sean Dickson got back to his flat after a night dancing to acid house at UFO, "Glasgow's Hacienda", the best place in the city to listen to the new swathe of club music making its way across the Atlantic. He turned on the TV to find the concert film of The Rolling Stones' 1969 concert in Hyde Park.

"They were playing I'm Free," he remembers. "I'd never heard it. The next morning it was stuck in my head, but the only two lines I remembered were, 'I'm free to do what I want any old time' and 'love me, hold me'." A few weeks later, in a London studio with his Soup Dragons bandmates – bassist Sushil Dade, guitarist Jim McCulloch and drummer Paul Quinn, a recent replacement for founder member Ross Sinclair – he asked if they could try to cover the song.

"It was before the internet, though," says Dickson. "I didn't have a copy; I just remembered those lines. I decided it was going to be eight minutes long, because I thought that's how you made 12" singles, you just decide that's how long they are. How naive was I as a producer? I didn't realise you could edit things together.'

He laid down a melody and a groove, and the others played their parts over it. His phrasing of what lyrics he remembered was very different, and he filled the gaps with his own words. "'I'm free to get my blues' and all that stuff, because I thought it sounded like what Jagger would sing," Dickson recalls. "Originally it was called Don't Be Afraid Of Your Freedom – Thatcher was closing down all the raves, and in Scotland we had the Poll Tax before everybody else.

"It felt like it feels like right now, with the government closing in and destroying everything," he says. "I wanted to try and make people stand up for themselves – don't be afraid of your freedom, get out there and fight for it! That song connected to every age group, every tribe and sexuality; it was No 1 in the gay chart in America. It went across the board. We didn't approach the Stones, though. I just didn't think it was important."

The song was spun out to eight minutes by McCulloch's wah-wah guitar (Dickson points out it was used on the Dragons' 1987 cover of Jimi Hendrix's Purple Haze, available on a recent Janice Long session reissue, pre-empting The Stone Roses' debut album by two years), the toasting of sometime Black Uhuru vocalist Junior Reid and a local Wood Green gospel choir sourced from the *Yellow Pages*. When the song was eventually run by the Stones, their infamously hardball ex-manager, Allen Klein, whose company ABKCO still controlled the rights, insisted that 100 per cent of the royalties would go to Jagger and Richards, and it would be released as I'm Free.

Ring my Bellshill – The Soup Dragons in 1986 (l-r): Sean Dickson, Jim McCulloch, Sushil Dade, Ross Sinclair

Photo: Camera Press / Steve Double

There was little expectation that the song would break out of the indie scene, and 21-year-old Dickson was at least assuaged by an arrangement credit alongside Jagger and Richards; albeit one which meant nothing in terms of ownership or financial reward. The Soup Dragons' I'm Free was one of the breakout international hits of 1990, an indie-dance cousin of fellow countrymen Primal Scream's Loaded. Whenever the song is revived – as by Pitbull's 2016 single Freedom, for example, or a recent, Dua Lipa-led Yves Saint Laurent advertising campaign – the Dragons' arrangement or additional lyrics are a key feature.

"The machine takes over," as Dickson puts it. "When I'm dead and gone, I'm sure it will just keep eating itself. My publisher says the problem was, back in 1990, not many people had just made a record up based around an idea of someone else's track. These days, you would go to the artist and work out a percentage for everybody, but it's not about the money. It's that having your intellectual property deemed as being worthless is not a nice way to live."

They might be perceived as one-hit-wonders, but The Soup Dragons hardly enjoyed the rewards of that position. In fact, there are few bands for whom the tag is as ill-fitting as it is on these versatile Scots. For 10 years between 1985 and 1995, they lived many lives. Emerging from the same Bellshill milieu as Teenage Fanclub and BMX Bandits, they were John Peel-beloved art-punks. They were darlings of the indie chart and the *C86* scene (their song, Pleasantly Surprised, was on the original *NME* compilation). They were very nearly a successful crossover band with formidable music manager Jazz Summers, to match his other clients Wham!, The Verve and Snow Patrol. And they were briefly a breakthrough US success with their 1992 single Divine Thing.

The Soup Dragons officially split acrimoniously before a contract-fulfilling 1994 fourth album pieced together by their sole remaining member at the time, singer and producer Dickson, with contributions from Bootsy Collins, Talking Heads' Tina Weymouth and The Specials' Neville Staple and Lynval Golding. A lot of water has flowed under the bridge since then, however.

A reunion was announced while interviews for this piece were taking place, after four eclectic solo careers, a recent, band-compiled collection of early recordings on the Last Night From Glasgow label, and a bunch of BBC sessions issued through Precious Recordings. A new single has been released and live dates have been announced, with the four original (on record, at least) members open to carrying on.

Their legacy deserves to be celebrated, not least because the band finally seem keen to do it themselves. Rewinding back to The Soup Dragons' origin, though, reveals that none of their five recording members was largely responsible for the band. That duty befell little-known sixth Soup Dragon, Ian Whitehall, whose time in the band didn't even make it to their first gig. In fact, it was the reason he left.

Whitehall, a guitarist from Glasgow, got to know the young buskers who hung around Glasgow city centre during the summer of '84, including a group of teenagers from the North Lanarkshire town of Bellshill: Dickson and his friends Norman Blake, Duglas Stewart and Marc Tuffley. Blake and Stewart, respectively, became key members of Teenage Fanclub and BMX Bandits, and they and Dickson played in bands and promoted gigs at Bellshill's Hattonrigg Hotel together.

"The ad said, 'Looking for like-minded souls, into Ramones, Ravi Shankar and Orange Juice'" – Sushil Dade

Dickson and Blake met in classical guitar lessons, but Dickson always preferred synthesisers. Aged 14, he recorded an instrumental, all-synth album named *Silent Industry*, which he's recently had interest in releasing. The trio played in BMX Bandits and The Pretty Flowers, which also featured Frances McKee, later of The Vaselines (the Flowers were originally named The Child Molesters, in an attempt to reap the kudos of being banned from playing Dickson's school), and on Saturday afternoons they busked Femme Fatale and Psycho Killer to grannies coming out of Marks & Spencer.

In the largely middle-class suburb of Bearsden, meanwhile, the Dade family settled after years living elsewhere in Glasgow and Alexandria ("not Egypt, the one near Loch Lomond"). Sushil Dade describes his background as Indo-Caledonian; his dad was born in India and made his business selling clothing around the indoor markets of southern Scotland ("the pinstripe jean, the body warmer, the lumber jacket… iconic fashion items now"). Dade helped his dad all his young life – in fact, he was packing up a Sunday stall at Ingliston, near Edinburgh, when he heard I'm Free had charted in 1990 – and this career choice took him into music the long way.

First, he studied Distribution Studies, but only enjoyed the Introductory Psychology module which taught him about marketing and advertising, so he moved into Communication Studies. "I wasn't looking for a career in

Photos: Camera Press / Steve Double

"You might be on a high, but it's inevitable there's going to be a low" (clockwise from below left): the Dragons in 1987; around the release of their first EPs in 1986; a splash of colour on the C86 scene as indie goes rave

advertising," says Dade. "I was just fascinated by the world of advertising through the back door, through the paintings of Andy Warhol and the use of 'product' in pop: Factory Records, Fast Product. I was curious: what is this world of 'product'?"

Dade and some friends ran a fanzine called *Pure Product*, while he also hung around McCormack's Music on Bath Street in Glasgow, trying out the instruments. His first bass was picked up cheap elsewhere, but McCormack's is where he pinned up a fateful notice on the board. "This was real old-school communication," says Dade. "It said something like, 'Looking for like-minded souls, into Kraftwerk, the Ramones, The Undertones, Ravi Shankar and Orange Juice.'"

Whitehall answered, introducing Dade to Dickson, who Whitehall knew from busking. The line-up was completed in early 1985, when Dickson went with an art student he was seeing to watch her roommate's boyfriend's band at Glasgow School of Art. The boyfriend, Ross Sinclair, also grew up in Bearsden ("slightly more the 'Spam Valley' end, compared to Sushil," he jokes), but he didn't know Dade.

An art student himself, Sinclair was the singer in Gods For All Occasions, alongside his friend Neil and Neil's Civil Engineering course-mate Raymond McGinley, later of Teenage Fanclub. Dickson got chatting to Sinclair and told him he wanted him in his band – but as the drummer, not the singer. Sinclair couldn't play drums, but gamely offered to learn. "He had the best haircut ever," says Dickson. "That's more important when you're young and in a band, isn't it?"

Things happened fast, and once again because of someone's style choices. Dickson bought a second-hand jacket from the Barras Market and one day, while browsing Queen Street vintage store Flip, the manager complimented him on it and offered him a job. "For six months I colour-coded clothes, but I'm chronically colourblind," says Dickson. "I was constantly on the edge of getting sacked, so he put me on the shoes, where I sold creepers to rockabillies.

"Every time he was out, I took control of the cassette player," he elaborates. "One day Bobby Gillespie came in and clocked that I must be the person playing The Cramps. We got talking, and he told me he'd just started a club called Splash One [and] did we want to support his new band, Primal Scream?"

It was The Soup Dragons' first gig, after just a few rehearsals. "It was the first time I sang out loud down a microphone," says Dickson. "I realised I liked it, and the reaction to us was just unreal, we went down so well. That's how it started."

The gig, unfortunately for Ian Whitehall, came with a personnel change. He had a holiday booked in Cornwall that weekend with his then-girlfriend. Dickson mentioned this to his Flip workmate, Joe McAlinden (later of Glasgow band Superstar), who suggested they draft in guitarist Jim McCulloch. Dickson knew him from busking; McCulloch was from Motherwell, one stop along the line from Bellshill.

"I remember it being a very hot, sunny Sunday afternoon," says McCulloch. "It was a 25-minute set, seven songs, no fat. When we got there, Primal Scream looked at us as though we were wee boys, but they couldn't have been more than 20, 21 years old themselves. It felt to me like, wow, this is Glasgow! This is big time."

McCulloch's own performance went down so well that he was drafted in as Whitehall's replacement. "I remember being annoyed about it for a while, but I got over it pretty quickly," says Whitehall, who now lives in Edinburgh and records as Dub Industries. "I went to see them quite a few times after that, so no hard feelings. It's hard to think about what may have been, but when I met them, I was so impressed at how talented they all were. Their success was deserved."

The Dragons paid £80 to record one song in a Glasgow studio, the psych-pop jangle of If You Were The Only Girl In The World Would You Choose Me?, and Dade put it out as a flexi-disc on the cover of his fanzine in 1986. It got Single Of The Week in *NME*, unheard of for a flexi-disc. Dickson was called at home by one of John Peel's producers, who invited them down for a BBC session. He told her they were too skint to travel, so she called back an hour later and suggested he go to the University of Glasgow's Queen Margaret Union the following week, where Peel was DJing.

"I went up to him and he gave me this massive hug and said, 'I've got something for you,'" says Dickson. "He handed me £150 and said, 'This will get you down to London.' I told him I couldn't afford to pay him back, and he said, 'You will one day.' He never took the money, though."

The band recorded *The Sun Is In The Sky* EP for the Subway Organisation, home to Glasgow compatriots Shop Assistants, but denied its release due to poor audio quality (all 2,000 copies pressed were eventually sold anyway), so Dickson went the opposite way with their first release proper, the punky Buzzcocks rush of Whole Wide World. At just 100 seconds, he declares, "I wanted it to be the loudest 12" ever."

Whole Wide World was another step-change. It went into the indie chart's Top 5 and, thanks to the DIY video the band made, got them played on ITV's Saturday afternoon *Chart Show*. At this point, Jazz Summers requested a meeting, so Dickson went to London. "I was this 17-year-old kid meeting the guy who took Wham! to China, and I was thinking, where do we fit into this?" he says. "I liked him, he was punky, anarchic, a Malcolm McLaren character. I put the VHS of Whole Wide World on, and in 60 seconds he said, 'I want to manage you and I'll give you a record label.'"

Fuelled by Dickson's relentless songwriting hunger, a flurry of great singles arrived on that bespoke label, Raw TV, including Hang-Ten!, Head Gone Astray,

Can't Take No More and Soft As Your Face. Summers also set up a deal with Seymour Stein's Sire to issue the Dragons' first album, 1988's *This Is Our Art*. "We were blown away that Seymour Stein even knew us, because he ran the coolest major label on Earth," says Dickson. "We completely fucked it up, though. I really wish we hadn't."

He describes his own immaturity in being unable to compose an album, instead writing whatever came to mind. He believes *This Is Our Art* was more of a garbled snapshot of two years in the band's life than a complete work. Sinclair's visual design ("Useless, boring, impotent, elitist and very, very beautiful," declared the sleeve) gave it some cohesion, but the record flopped. They were dropped from Sire and back on Raw TV.

Changes were made in the two years preceding their second album, *Lovegod*. Dickson, in particular, began attending acid house clubs like UFO and returning to his early love of synthesisers. Although the drum machines on eventual *Lovegod* singles Backwards Dog and Crotch Deep Trash were programmed with Sinclair, the drummer's inability to defer his art school studies any longer meant he left the band. Dickson then programmed most of the drums for the album before Paul Quinn was brought in as a touring and then a full member.

"I was still really interested in art, and the band was moving into another phase," says Sinclair. "There wasn't any bad feeling, I just thought I'd rather go back to art. This was the end of 1989, and the rest is history."

Lovegod, released in 1990 and then re-released later that year with I'm Free attached, became a Top 10 hit, but Sinclair has maintained an artistic career in his own right (music features strongly in his work) and a Professorship at Glasgow School of Art ever since.

What happened next clearly stung Dickson in particular. Alongside the songwriting issue over I'm Free, the UK music press fell out of love with The Soup Dragons, deriding them as Stone Roses/Happy Mondays-ish "baggy" copyists, when much of what they had done together pre-empted the style. They never had another hit in the UK, but even as they were written off as also-rans, the 1992 single Divine Thing and accompanying album *Hotwired* were far bigger hits in the US than either I'm Free or *Lovegod*. The video for the single, says Dickson, was the second most-played in the States that year, after Nirvana's Smells Like Teen Spirit. At Michael Hutchence's personal request, they supported INXS on a stadium tour.

Not to rake over the old coals of fallings-out on the eve of a happy reunion, but internal divisions over songwriting duties split the band soon after, with Dickson on one side and the rest on the other. His bridges remain burned with Quinn, who later joined Teenage Fanclub, although they were mended with McCulloch when the pair guested at a BMX Bandits concert a few years ago.

Dickson and Dade (who has curated the guest-strewn Future Pilot AKA project since the Dragons split, latterly working as a BBC radio producer) didn't speak until a band WhatsApp group was set up to discuss the 2022 compilation *Raw TV Product: Singles And Rarities 1985-88*, with talks going well enough that the reunion was mooted.

"It was a rollercoaster, and quite an unpredictable one," says Dade of the band's first life and final days. "You might be on a real high, but it's inevitable there's going to be a low as well, that the media that built you up might tear you down. All those things should be taken with a pinch of salt. As Mark Twain once said, 'Don't believe everything you read, you might die of a misprint.'

"We all have our own reasons why it fizzled away," he adds, "but if you've been together longer than The Beatles, that's a long time. If you've just done a 10-week tour of American stadiums and you're all cooped up in a bus, something's going to happen at some point. Obviously, it was tinged with sadness, but sometimes in life you just have to make that leap."

The band are making a similar leap now. Dickson started a new group called The High Fidelity, but his experiences in the 90s stung him, and he didn't make music for a decade, concentrating on DJing instead. More recently, as Hifi Sean, his 2016 guest artist album, *Ft.,* and 2022 album with David McAlmont, *Happy Ending,* have brought critical acclaim.

"I feel a sense of redemption at the moment," says Dickson, referring to the drubbing he and the group took in the press. "I'm proud of something [the Dragons] that I wasn't for a very long time, because I was made by other people to not feel proud of what I did and who I was."

The Soup Dragons made a lot of special music, *RC* reassures him. It will be great to hear it live again.

"I wouldn't even know how to start making it now," he says. "That's the thing about The Soup Dragons: it bottled up youth. We were learning how to make records over the first five years, and you can hear that progression. There's one thing you can't fake and that's youth. We were basically the same age as the people that were listening to us, and that's why we connected." RC

The fire-breathing four in 2023 (l-r): Sushil K Dade, Ross Sinclair, Sean Dickson, Jim McCulloch

"I feel a sense of redemption at the moment. I'm proud of something that I wasn't for a very long time" – Sean Dickson

The Soup Dragons' new double A-side single, Love is Love / No Music On a Dead Planet, is out now. The compilation* Raw TV Product: Singles And Rarities 1985-88 *is on Last Night from Glasgow. Their recently released BBC session EPs (*John Peel Session 24.02.86, Janice Long Session 01.09.86, John Peel Session 06.01.87 *and* Janice Long Session 30.06.87*) are available on Precious Recordings of London. linktr.ee/thesoupdragons

Photo: Alan Dimmick

Quality Classic Vinyl

REVOLUTION RECORDS

SELBY
27 Finkle Sreet
Selby
YO8 4DT
01757-616904

ROYSTON
7 Melbourn Street
Royston,Herts
SG8 7BP
01763-793115

PENGE
1 Central Parade
London
SE20 7TN
020-3336-9866

STEVENAGE
1-3 middle row
Old town, Stevenage
SG1 3AN
01438-487170

WE BUY
RECORDS & CD'S

www.revolution-records.co.uk

THE RECORD SHOP

37 Hill Ave. Amersham, Bucks. HP65BX
New and Second-hand Vinyl Records
Bought & Sold
ROCK, JAZZ, BLUES, FOLK, SOUL,
COUNTRY & CLASSICAL
CDs, DVDs, Musical instruments,
Sheet music & Accessories
Near Metropolitan Railway station

Mon to Sat 9am-6pm
Tel: 01494 433311
www.therecordshopltd.com

SLIPPED DISCS

NEW & USED VINYL
QUALITY CDs & COLLECTIBLE
CASSETTES

RECORDS WANTED

58a High Street
Steyning
BN44 3RD

slippeddiscssteyning@gmail.com

Across The Tracks

110,Gloucester Road,
Brighton
BN1 4AF

01273 677906

email edfrombrighton@tiscali.co.uk

Rarities and Bargains...
Large stock of Rock, Pop, Jazz, Soul,
Funk, Dance, Classical, Reggae…

Open Mon-Sat 10 until 6
Sundays 12 until 4

RECORD Collections wanted
TOP CASH PAID!
Travel no trouble

Life of Vinyl

FIND US ON-LINE AT
WWW.LIFEOFVINYL.COM

MORE THAN JUST A RECORD STORE

Tel: 01642 763322
INFO@LIFEOFVINYL.COM

CLOCKTOWER RECORDS

ALL STYLES
OF MUSIC
SOLD

BRIDPORT
DORSET, DT6 3RR
Mon - Sat: 10am - 4:30pm
01308 458077
clocktowerrecords.co.uk

Flashback

FLASHBACK RECORDS

20,000+
VINYL RECORDS
& CDs AT THREE
LONDON
LOCATIONS.
SHIPPING
WORLDWIDE

www.flashback.co.uk
Tel: +44 20 7354 9356

The Wax Factor

Record & CD
Collections Wanted

Rock, Punk, Soul, Reggae,
Blues, Jazz, 50s, 60s...
Albums 7 & 12" singles...

Cash Paid

24 Trafalgar Street
Brighton BN1 4EQ
t. 01273673744
m. 07710777009
e. alwax@hotmail.com.
w. www.thewaxfactor.com

Cardiff RECORD EXCHANGE

VINYL RECORDS BOUGHT AND SOLD

Cardiff's new record shop

THOUSANDS OF QUALITY
SECOND-HAND RECORDS IN STOCK.
RECORD COLLECTIONS SOUGHT.

TEL: 02922801490 MOB: 07833053631
CARDIFFRECORDEXCHANGE@GMAIL.COM

WEDNESDAY - SATURDAY 10:30 - 17:30
67 WHITCHURCH ROAD, CF143JP

Plastic Wax Records

222 Cheltenham Road, Bristol BS6 5QU

(10 Minutes from Temple Meads Railway Station, Bristol Bus Station and the M32)

Plastic Wax Records is Bristol's longest established independent record shop with the largest range of used vinyl and CDs in the South West, including rare collector editions. We cover most genres: **Rock, Reggae, Soul, Punk, Hip Hop, Prog, Indie, Electronica, Ska, Funk, African, Country, Jazz, Classical** and **Soundtracks.**

We are the leading stockist for **Bristol Archive Records**, who showcase music from the diverse Bristol music scene and feature many artists and releases that are rare or never before released, and **Reggae Archive Records** who feature music from British Reggae labels and artists.

We also offer special discounts for bulk purchases so please enquire for details.

Looking to sell? We are constantly looking to purchase good quality stock so if you are looking to sell your collection or even rare single records or CDs please contact us.

OPENING HOURS

Monday 12noon – 4.30pm • Tuesday - Friday 9.30am – 7.00pm
Saturday 9.30am – 6.00pm • Sunday 12noon – 4.30pm

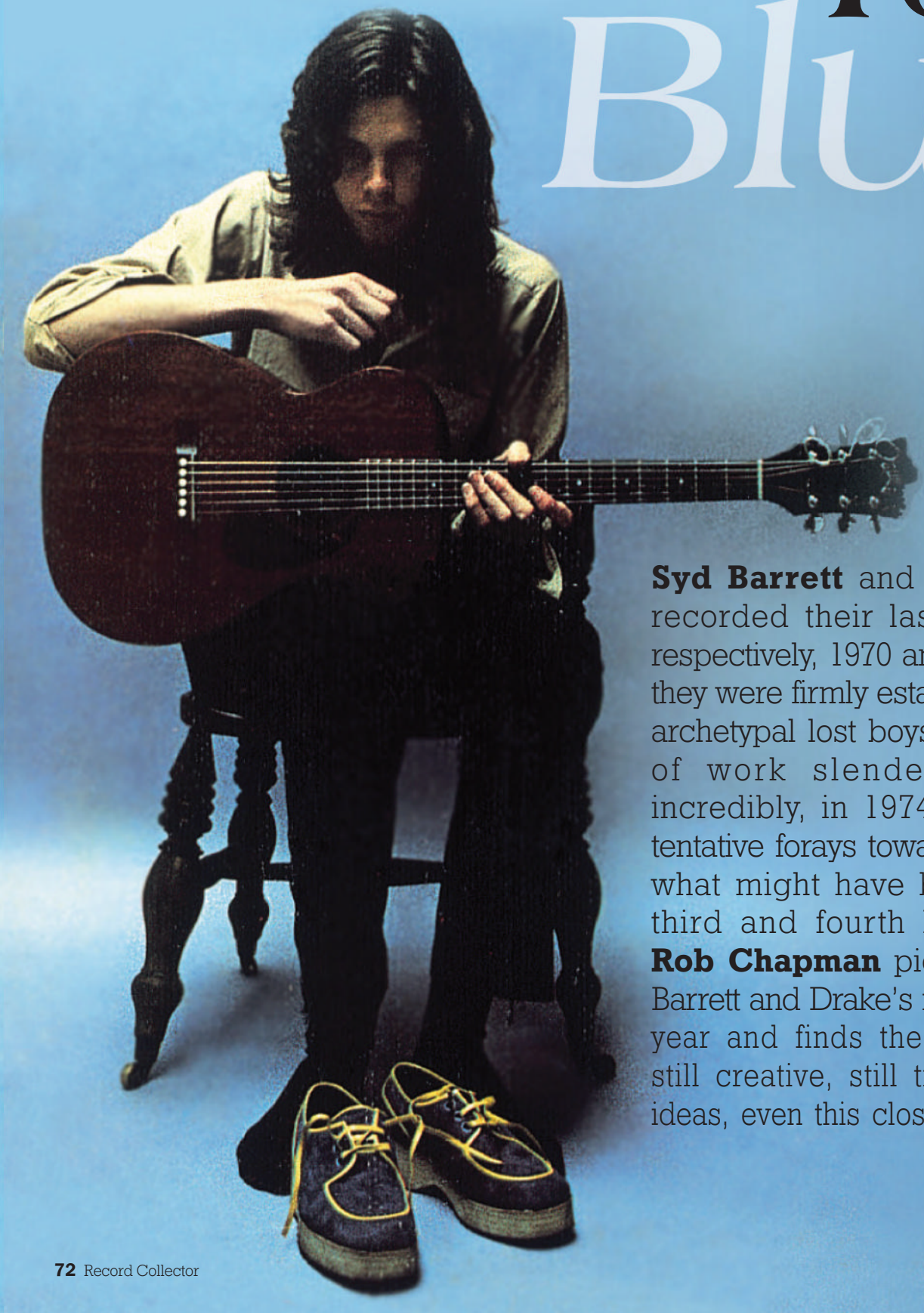
Telephone: **+44 (0) 1179427368**
Web: **www.plasticwaxrecords.com**
Facebook: **Plastic Wax Records**
email: **dave.kellard@plasticwaxrecords.com**

SELL US YOUR VINYL & CDs
ANY QUANTITY!

RECKLESS RECORDS

Tel: 020 7437 4271
www.reckless.co.uk
recklessrecordsuk@gmail.com
30 Berwick St, Soho, London W1

Way To Blue



Syd Barrett and **Nick Drake** recorded their last albums in, respectively, 1970 and 1972. Soon, they were firmly established as the archetypal lost boys, their bodies of work slender. And yet, incredibly, in 1974, both made tentative forays towards recording what might have become their third and fourth long-players. **Rob Chapman** pieces together Barrett and Drake's movements that year and finds the Solitary Men still creative, still trying out new ideas, even this close to oblivion…

Photos: Getty; Nigel Waymouth

Day Is Done/Long Gone: Nick Drake (left) and Syd Barrett, captured before their final year of creativity

It seems scarcely credible now, but 50 years ago, at the outset of 1974, it was still possible to believe that Syd Barrett would make a third solo album and Nick Drake a fourth. Indeed, ardent fans of their music, like me, were hugely encouraged by the coverage both artists received in the pop press that year. In April, *NME* carried Nick Kent's lengthy five-page essay, The Cracked Ballad Of Syd Barrett. It was a front cover feature and, although it laid bare in unsparing detail the short-lived highs and turbulent lows of Pink Floyd's former talisman, the renewed interest it sparked led directly to the reissue of Barrett's solo work and renewed efforts to get him back in the studio.

Even more tantalising were the snippets in the music mags later that year reporting that both Nick and Syd had ventured into the studio within a few weeks of each other: Drake at the beginning of July 1974 and Barrett in the week commencing Monday 12 August. Drake's tentative foray into Sound Technique Studios to work on new material was mentioned as the lead story in *Melody Maker*'s gossip column The Raver on 3 August. Barrett's, as it turned out largely unproductive, week in Abbey Road studio three was also duly noted.

The *Melody Maker* story was by far the more positive of the two, announcing somewhat grandly that Joe Boyd "had walked into the office of David Betteridge, the managing director of lsland Records, to whom he promptly announced the return of Nick Drake. Boyd said that Drake was now ready to do another album and so he and Betteridge sat down for an hour to discuss the deal." The piece also reported that, all the time this deal was being thrashed out, Drake sat outside in a waiting taxi and didn't enter the building. "The elusive pimpernel," the *Maker* called him.

Coverage of Barrett's brief foray into Abbey Road was less fanciful and less optimistic, too, merely stating that Syd was rumoured to be back in the studio with producer Peter Jenner and that the tracks laid down so far had a "hardly started" feel to them.

Within four months of that Sound Techniques session, Nick Drake would be dead at the age of 26 from a massive overdose of prescription tablets. The only time Syd would ever enter Abbey Road studios again would be in June 1975 when he startled his former Pink Floyd colleagues by turning up during the *Wish You Were Here* recording sessions, shaven-headed, overweight and barely recognisable.

It could all have been so different for both musicians, whose careers had started out with an abundance of promise and potential. At some point in 1966, Pink Floyd transformed themselves from a somewhat perfunctory and average R&B covers band into the darlings of the counterculture. This was largely due to the band's 20-year-old lead guitarist and principal songwriter, Barrett, whose extended guitar improvisations catapulted the band into the sonic stratosphere and pretty much invented everything that became synonymous with English psychedelia. Outside of the avant-garde and free jazz there was simply no precedent for the extemporised freak-outs of Interstellar Overdrive and Astronomy Domine. This, coupled with Barrett's concise little three-minute vignettes of Arcadian whimsy (frequently offset by a sinister unsettling undertow), made the Floyd unique. They rapidly became the Underground's house band and UFO regulars, and once Barrett began writing pop hits, bona fide pop stars, too.

Nick Drake, two and a half years younger than Barrett, had similarly blossomed in his late teens under the tutelage of Joe Boyd, who had previously produced the first Pink Floyd single Arnold Layne. In 1968 he dropped out of Cambridge University – again like Barrett, who abandoned his art school studies at Camberwell – and was signed to Island Records. His debut album, *Five Leaves Left*, was released in 1969 to promising reviews but disappointing sales. The 1971 follow up, *Bryter Layter*, with its luscious Robert Kirby-adorned arrangements, fared little better. After the February 1972 release of the stark and unadorned *Pink Moon*, Drake drifted off into creative torpor and long-term depression.

Syd and Nick had much in common. Both were the products of comfortable upper middle-class upbringings. Well-spoken boys with a nurturing home environment and early encouragement for their prodigious talents, both followed a similar career trajectory: brief flourishes of brilliance followed by disenchantment and burn-out. Syd achieved fame and couldn't handle that; Nick was denied fame and couldn't handle that, either. Both left a slender body of recorded work, and both became poster boys for doomed youth and unfulfilled ambition. At their peak the pair of them even looked like 19th-century romantic poets.

Both were eulogised in song by artists they were close to: Barrett in Kevin Ayers' 1972 single, Oh! Wot A Dream, Drake in John Martyn's 1973 release, Solid Air. Fans of one man's work are often fans of the other, drawn perhaps by their singularity of vision and lyrics that follow their own internal logic. And both, of course, have been subject to endless mythologising. Indeed, the *Melody Maker* news snippet mentioned above actually begins, "Ok, so you thought Syd Barrett was mysterious. Well, how about this recent story…"

Velvet underground: Nick Drake at Christmas 1967 and, inset, his debut album *Five Leaves Left*

The major difference between the two was one of profile. Although Syd hadn't recorded for four years, by 1974 his name still spelt intrigue and he was widely talked about.

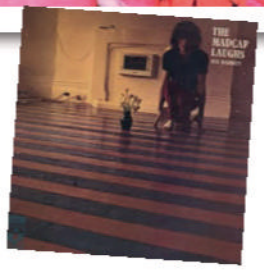
NICK EVEN SAID HE WANTED TO FORM A GROUP WITH JOHN AND BEVERLEY MARTYN

Hardly anyone was talking about Nick Drake at all. It's really important to stress this. As one of the estimated 5,000 or so people who bought his albums while he was still alive, I don't remember having a single pub or party or college conversation about him. Sitting round a mate's house with some weed and a bottle of Mateus Rose you might chew the fat about last night's *Old Grey Whistle Test* or whether Bryan Ferry had gone off the boil or if The Sadistic Mika Band were a prospect. Drake as subject matter simply never cropped up. The nearest I might get if I ever ventured his name was a vague, "Oh yeah, didn't he have a track on one of those Island samplers?"

My own interest in Drake began with those samplers but it was only when *Melody Maker* ran that full-page ad for *Pink Moon* in February 1972 (the same day that I saw Syd Barrett's Stars at Cambridge Corn Exchange!) that I went out and bought the records. By the time I bought *Five Leaves Left* in the early spring of 1972 it had sat unloved and unwanted in the record shop racks for nearly two and a half years. Island press officer Dave Sanderson's *Melody Maker* ad copy made great play of the mysterious Drake, dropping off the master tape for his new LP at the record company office and disappearing again – a scenario that we later learned took great liberties with the truth. But there was Drake, in that classic Keith Morris photo shot from behind as he walks down towards the pond on Hampstead Heath and thus a myth was born. Nick the mystery man; "the elusive pimpernel", indeed!

After *Pink Moon* failed to make any kind of mark on the record buying public, Drake began to unravel. He entered into a sporadic regime of medical treatment which at one low point in late 1972 involved receiving a dose of Electro-Convulsive Therapy (ECT). He deliberated over whether he wanted to continue with music at all and at various times toyed with the idea of becoming a computer programmer, joining the army or turning to religion. We only know most of this because his father Rodney faithfully kept a diary and it is only from these accounts, originally printed in the Drake estate compendium, *Remembered For A While,* that we get any idea of what Nick was doing on a day-to-day basis in the period between *Pink*

This one's Pink: Syd in 1967 and (inset) his solo debut



Moon and those final 1974 sessions. The diaries note that Drake initially went into the studio with John Wood on Wednesday 21 Feb 1973 and laid down a number of instrumental tracks for a new clutch of songs. Wood said that Drake had phoned him out of the blue to arrange the sessions but was surprised to find that he only wanted to record his guitar parts and appeared to be struggling to write accompanying lyrics. Sadly, as Rodney Drake's diaries record, any hope that these engagements might represent a return to creative form were dashed just a few days later when Nick returned home to Tanworth-in-Arden and took an overdose of Valium in an attempt to commit suicide.

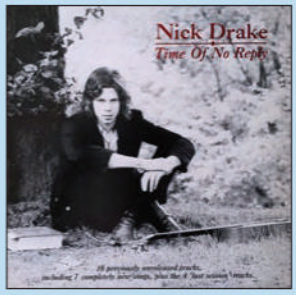
Nineteen seventy-four commenced with Nick erratically on and off his meds, undertaking long and often unexplained absences from home as he took off in his car and drove to various unspecified destinations. In March that year there was talk in the diaries of a girlfriend – presumably close friend Sophia Ryde, who Nick actually proposed marriage to months before he died. He also confided to both his father and sister Gabrielle that he was still determined to make a go of the music. At one point, Nick even told Gabrielle that he wanted to form a supergroup with John and Beverley Martyn! There were brief visits to France to see singer Francoise Hardy and talk of creative collaboration. However, his moods continued to fluctuate and in April the diaries mention that he burned two guitars in the garden that he had recently smashed. (Syd, too, was given to similar wanton acts of destruction as his mental condition deteriorated.) There was another bout of anger a few weeks later when Nick smashed his electric guitar down onto the piano at home, damaging furniture and breaking a vase.

Photos: Getty; Bryter Music

BEHIND THE SON

WHY – AND HOW – TO BUY NICK DRAKE AND SYD BARRETT

BY JOHN COLEMAN



For a couple of artists who had such a brief window of creativity – both for very different yet equally devastating reasons – there is still a huge amount of interest in their sparse, yet near perfect, back catalogues.

Both Nick Drake and Syd Barrett represent the quintessential English songwriter: eccentric, romantic, hugely respected. Their music is a rite of passage for all creative musicians: Damon Albarn, Julian Cope, Beck, John Grant, Paul Weller, David Bowie, Kate Bush and Feist are just some of the diverse range of artists influenced by their work.

The Why

So, why are they so revered? One answer could be that their careers were cut short too soon; the phrase, "leave the public wanting more", could never have been more apt.

Yet the true answer is far more complicated and nuanced. Drake and Barrett were the ultimate tortured, handsome young gods – amazingly, Hollywood dramatisations of their eventful lives have yet to be made. At one time Johnny Depp was interested in playing Syd and you can imagine a Hollywood director mulling over asking Timothée Chalamet to play Nick in a movie imaginatively entitled… *Nick*. Of course, any such movies would almost certainly destroy the mystique that surrounds them, which is also essential to their enduring appeal.

Add the above to the fact that both were unique, creative geniuses and you have the answer to the why. Basically, everybody needs to hear the music of Nick Drake and Syd Barrett to enrich and make sense of their lives.

How To Buy

Despite the fact that rarer items are highly sought-after and rapidly rising in value, year upon year, it's surprisingly easy to buy the first three Nick Drake albums, as they are all still in print on reasonably priced CDs. The same can be said for Syd's three albums, if you count the later release, *Opel.*

Obviously, the vinyl is more expensive, but all three of the Nick Drake LPs are currently available at your local record emporium or online conglomerate. Personally, I'm a fan of the 1986 pink cover Hannibal Records 4LP *Fruit Tree* box set, even though the individual albums are housed in thin inner sleeves rather than proper LP covers. These pressings sound warm and bright. Plus you get the *Time Of No Reply* album of outtakes/alternative versions.

All three Syd Barrett LPs are currently available on vinyl, but probably the best and most affordable way to buy the first two LPs is to get the 1974 compilation *Syd Barrett* on Harvest; a fine pressing complete with gatefold sleeve. This 2LP set was said to have been rush-released partly due to the 'surprise success' of Pink Floyd's equally enduring *The Dark Side Of The Moon*. The Simply Vinyl pressings of LPs by both artists seem like great value at the moment and are perhaps something to pick up, as they are likely to rise in price.

The Solo Works Of Syd Barrett, a 'Vault' members-only release in 2023 on Jack White's Third Man records imprint, is a sumptuous, lovingly put together box set of three colour vinyl LPs. This is well worth tracking down, although the additional David Gilmour black vinyl single feels like a cop-out. Why not a version of Syd's only solo UK single release, Octopus/Golden Hair, to compliment the set?

It does feel like we are due another 4LP set of Nick Drake LPs soon and Third Man feels like the perfect place for it. Jack White, are you listening?

More intriguingly, the diaries mention that on Saturday 18 May 1974 Drake went out and bought that week's *Melody Maker*. That particular edition featured Kevin Ayers, Nico, Brian Eno and John Cale on the front cover and alerted readers to their forthcoming collaborative concert on 1 June at London's Rainbow Theatre. It's tempting to speculate on what Nick thought as he saw his earlier *Bryter Layter* collaborator Cale and indeed Nico, whose music he greatly admired, getting some high-profile front cover coverage. More ominously, that week's edition of *Melody Maker* also featured news of the death of keyboard player Graham Bond, who, tormented by his own demons, had thrown himself under a tube train at Finsbury Park station. Drummer Jon Hiseman in tribute had called it "a failure of the social services". Elsewhere in that week's *MM* gig guide another former collaborator, Danny Thompson, was playing with Julie Felix at the New London Theatre in Drury Lane, Michael Chapman was headlining at The Roundhouse and a plethora of jobbing musicians who Nick had once played with on the folk club circuit were still out there plying their trade as creative life continued as normal.

The following month, as his father records, Drake went out and bought the latest edition of *Zigzag* magazine, which carried a lengthy in-depth appraisal of his music by Connor McKnight. These are perhaps some of the most poignant entries in Rodney Drake's diary. They suggest that Nick was still inquisitive enough to want to know what was going on out there in the world of music. They also indicate that he reacted encouragingly when there were rare acknowledgements in the mags that his music meant something, a confirmation that his music did have appreciative fans, small in number though they were. Rodney Drake strongly suggests in the diaries that Connor McKnight's article acted as a positive boost and helped spur Nick on to get back to the studio and record some new material.

> THE SONGS BUCKLE UNDER THE WEIGHT OF THE SIGNIFICANCE PROJECTED ONTO THEM

Four of the songs Nick recorded in August 1974 first saw the light of day on the *Fruit Tree* box set in 1979. Rider On The Wheel, Black Eyed Dog, Voice From The Mountains, and Hanging On A Star were added to the 31 songs that comprised his three solo albums and subsequently re-appeared on *Fruit Tree*'s fleshed out re-issue in 1986 as well as on the *Time Of No Reply* compilation released the same year. Coming back to the songs to remix them for the *Made To Love Magic* compilation released in 2004, John Wood found a fifth song at the end of the tape called Tow The Line.

It's an indication of how sketchily documented Nick's life has been until recent times that all these compilations erroneously attribute the final recordings to February 1974. It's only with the extracts from Rodney Drake's diaries that we finally know the proper dates and can fill in all the chronological gaps. As for Tow The Line, again, it speaks volumes about Drake's relative anonymity that one of his songs can have been completely forgotten about for years even by those most closely associated with the man. The other issue with the final five songs is precisely that – they are the final five songs, viewed now as distressing footnotes to a brief recording career – when, in fact, at the time they were works in progress and intended for a fourth album. As a result, they tend to buckle under the weight of all the added significance that is often projected onto them.

The track that suffers most from all the excess critical baggage is undoubtedly Black Eyed Dog. Its primal howl of pain shocked those closest to Drake, who understandably read into it a brutally raw and honest self-assessment of his deteriorating mental condition.

A similar response emerges from those who witnessed Syd Barrett's decline. Those closest to him couldn't be dispassionate about the rambling 'essays in distance' as Nick Kent called them on Barrett's two solo albums when they'd witnessed him in the studio high on Mandrax, fingers slipping through guitar strings and having to have someone literally

Man of mystery (clockwise from above left): Nick Drake at school, circa 1965; a poster (posthumously created, we suspect) for a 1970 show he played supporting Fotheringay; an appreciation in *Zigzag* magazine shortly before he died, 1974; a feature in the same mag after his death

Least Syd, soonest mended – much ink is spilt trying to get inside the head of the former Floyd man (clockwise from top left): *Terrapin*, a 1975 edition of the Syd Barrett Appreciation Society fanzine that began in December 1972; Nick Kent waxes lyrical in an *NME* cover story, 1974; *Melody Maker*, 1970; *MM*, 1971

unzip his flies for him when he went to the toilet. "None of this must ever get out," said David Gilmour after one such episode.

The danger with all this is that both men just become the sum total of their ailments and it becomes impossible to listen to the songs objectively without reading them simply as manifestations of the 'condition', rather than what they are: carefully crafted songs. The same thing happened when Barrett's Vegetable Man and Jug Band Blues were cited as evidence of schizophrenia, when they were, in turn, caustic and whimsical.

The same evidence of psychological malaise was offered, posthumously, as the only way to interpret Black Eyed Dog. The phrase 'black dog' as a slang term for melancholic moods took root in the 19th Century. Its most familiar modern coinage was by Winston Churchill, who used it to describe his lapses into depression. All this was seized on eagerly by those who wanted to ascribe a fixed meaning to the song, even though the term was never in common parlance and the Churchill connection had to be pointed out to most people. Black Eyed Dog belongs firmly to the blues tradition. The 1930s bluesman Robert Johnson famously had a hellhound at his trail and a mythology grew up around his slender output of 36 songs (sound familiar?) and about how he traded his soul for his talent in a devil's bargain. Most readings of Drake's Black Eyed Dog have simply overlaid one mythology onto another.

Yet when you strip all that away, Black Eyed Dog is a great blues song, worthy of its tradition and influences. It hints at a whole new direction Drake could have taken. It's a white blues confessional very much in the style of Peter Green's Man Of The World. Indeed, you can sing Man Of The World over the guitar intro to Black Eyed Dog and the opening lyric of each song follows a similar BCD pattern. Drake's high-register singing carries more than an echo of Blind Al Wilson of Canned Heat – a comparison I've never heard any critic ever make but it seems obvious to me. Drake only ever used his higher register sparingly on record, most notably perhaps on Fly from *Bryter Layter* and Know from *Pink Moon*. It was an under-utilised element of his singing style but when he breaks free from the breathy intimacy that became synonymous with his appeal, he adds a whole new emotional colour in his palette. Knowing what we now know we recoil at the demonic visitation that Drake seems to be experiencing in Black Eyed Dog, but I also hear blues label Liberty and the sound of Canned Heat unplugged. Black Eyed Dog evokes the spirit of the great blues auteurs of the late 1920s and early 30s. Nick plays some impressive blues runs on that song and I find myself wondering how good he might have been had he ever utilised bottle neck guitar. I suspect that he would have been a great slide player.

Rider On The Wheel opens with a pretty little guitar sequence. Its call-and-response octave shift has more than a hint of John Renbourn or Davey Graham about it. On the *Made To Love Magic* version, Drake misses his vocal cue for the final verse and half hums/half murmurs his way back into the lyric. On the take featured on *Time Of No Reply* he sounds narcoleptic, inanimate, almost lulling the words in a low husky growl. On both versions he comes in hesitantly on the second verse like he still hasn't yet worked out how to meld his lyric to the complex guitar phrasing.

To anyone used to the clear and flawless singing on Drake's three albums it all comes as a shock. The lyrics, as so often, mystify as much as they enlighten. Is the wheel of the title his obligation to the music industry treadmill? Or does it imply the wheel of karma in a more philosophical sense? The couplet, "And now you know my name/but I don't feel the same" hints at Drake's trademark detachment and aloofness. It carries eerie echoes of David Bowie's "everybody knows me now" on *Blackstar* and similarly sounds like it's being sung from beyond the grave.

The chord pattern at the start of Hanging On A Star evokes Road from *Pink*

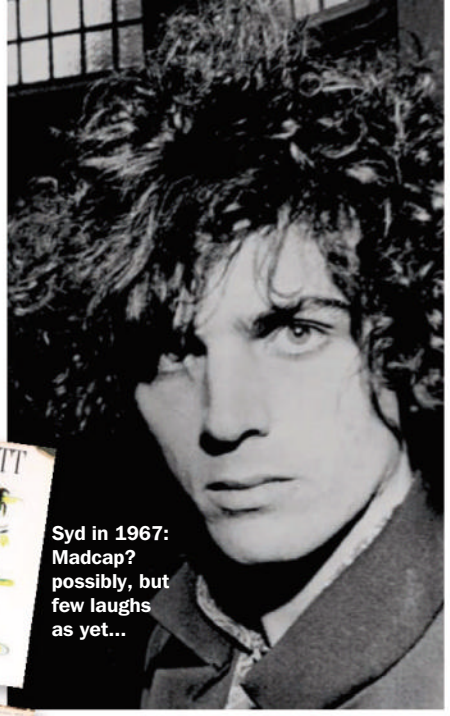
Moon before easing into a few bars reminiscent of another *Pink Moon* track, Which Will. It sounds like it would have sat well on Drake's stripped-down third album. On the *Time of No Reply* version he takes it at an easy pace and sounds almost wistful in his delivery. The *Made To Love Magic* version ("a better vocal", according to the sleeve-notes) is played in a much faster tempo and pitched up a key – uncomfortably so, and Nick's voice wavers momentarily at the start of the second verse. What sounded mildly regretful and contemplative in the slower version now sounds like an almost hysterical pleading.

The critical consensus on this song is that it's aimed at Joe Boyd, Drake having a pop at his mentor when his career stalled. He confronted Boyd at the Witchseason office sometime late in 1973 and poured out a diatribe about how, if he was as good as everyone said he was, why hadn't he got any money? Joe had never seen him so angry. Again, there's possibly more to the song than this. It could equally be about Sophia Ryde, the girlfriend Nick proposed to not long before he died, or even a dialogue with himself perhaps about wasted gifts and unfulfilled promise.

> IF HE WAS AS GOOD AS PEOPLE SAID HE WAS, WHY HADN'T HE GOT ANY MONEY?

Voice From The Mountain (the title was shortened to Voices on the *Made To Love Magic* compilation) is musically and melodically more straightforward than the other 1974 tracks but lyrically it's substantial, Drake answering some higher calling, communing with nature and switching to the prophecy mode of Pink Moon and Things Behind The Sun. It's as profound in its way as Fruit Tree or From The Morning or any one of a number of Drake songs where fate can be inferred from the lyrics. This is the Nick Drake who read Blake, the Romantic poets and the French philosophers at school and college. The line "a tune full of light" would have made a great metaphysical title for that unrealised fourth album.

The 'rediscovered' song, Tow The Line, begins with a chord sequence highly reminiscent of At The Chime Of A City Clock. Indeed, the first time I heard it I instinctively started singing, "A city frieze…" It's an old song. An identical instrumental version can be found on one of Drake's work tapes that have found their way onto the internet, and friends recall him singing it at London folk clubs in 1969/70 when he was still gigging. Lyrically, it would appear to be about reconnecting with a temporarily absent muse, a sentiment undermined by the title line caveat that you have to play the music industry game and do what's expected of you. It's somewhat slight by Drake's exacting standards and probably wouldn't have made the cut had better material been available for that fourth LP. After all, this is the man who left Time Of No Reply off *Five Leaves Left* and discarded equally impressive early compositions like Clothes Of Sand and Strange Meeting, which remained unreleased in his lifetime and only got the official stamp of approval 20 years after his death.



Syd in 1967: Madcap? possibly, but few laughs as yet...

All five posthumously released songs were effectively just demos and it's unfair to judge them on these studio performances alone. Drake was always changing and finessing his songs – a chord pattern here, a lyric there – as he strove for perfection. On early versions of Fly he can be heard variously singing the final verse's "streetcar by the bay" as "merry car" (on the *Time Of No Reply* version) and as "big white car" (on the demo tapes assembled by Brian Wells from various early recordings.) On those same demo tapes, on successive versions of Parasite, Drake shifts the accent very slightly on the "church of chimes" verse of Parasite and then drops the end note completely to make the guitar sound like a bell ominously tolling. You hear these magic little touches all over early takes of these songs as Drake evolves his technique and polishes his craft. It's highly unlikely that any of the August 1974 material would have gained an official release had he lived.

This initially seemed to be the view of his record company, too. After Nick Kent's *Requiem For A Solitary Man* obit piece had appeared in *NME* in February 1975, Richard Williams, Island Records' press officer, had a letter published in the following week's edition pointing out that Drake himself had expressed dissatisfaction with the final recordings and that, with the approval of the record company, John Wood had destroyed the 16-track master tapes. (Similar claims had been made for Brian Wilsons long abandoned *SMiLE* project just a few years earlier.) Williams later conceded that he had sent the letter in a spirit of loyalty and protectionism to Drake's recorded legacy, hoping to ensure that it would remain untarnished by sub-standard releases.

Home boy: in Tanworth circa 1967; (inset right) *Bryter Later* and the *Fruit Tree* compilation

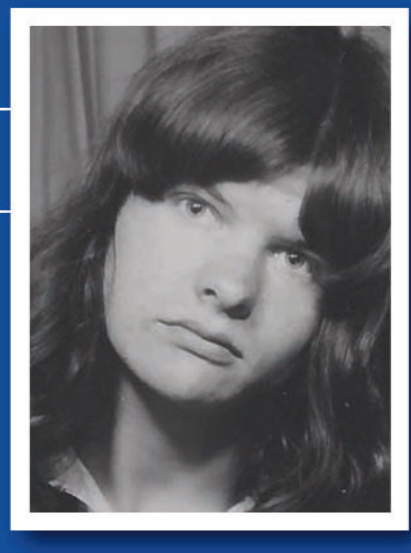
There was an intriguing postscript to all this in 2001 when Cally Callomon, sorting through the singer's personal effects on behalf of the Drake Estate, came across a single sheet of paper written in Drake's handwriting containing a list of 10 song titles, the five he had recorded in August 1974 and a further five: Saw You On A Starship, Old Fairytale, Even Now On This Day, and Long Way To Town. The two groups of titles were separated on the sheet as if to denote that they

Photos: Bryter Music; Getty

DRIVE, I SAID

THE DAY, AGED 17, I GOT A LIFT FROM NICK DRAKE

***BY ROB CHAPMAN* (RIGHT)**



Like many young people in the early 70s I used to hitch-hike a fair amount. The A1 from my hometown of Sandy in Bedfordshire to London was a much-favoured route and 'Hatfield and the North' was a significant road sign to me long before it was a band. On this one occasion in the late summer of 1972 (or it might have been 1973) I was thumbing a lift home from London at one of my favourite spots just north of Hendon on the Barnet Way when a young guy stopped to pick me up. I did a double-take as I got into the passenger side and realised in an instant that my driver looked uncannily like Nick Drake. I'd only seen him on record sleeves at the time, obviously, but there was no mistaking that profile, the same full lips set in a half pout, the same lank hair not quite shoulder length.

I settled down into my seat and started to make small talk, the usual stuff that helps a ride pass agreeably. "Where are you heading?" "I'm going to Sandy. It's about 50 miles up the A1," etc. Instead of initiating a conversation my enquiries had the opposite effect on my driver. He gripped the steering wheel more tightly and visibly tensed up. It was as if some immediate barrier had come down to ward off all further communication. I must have hitch-hiked literally hundreds of times during the 70s and I don't ever recall someone just shutting off like that with such finality.

At the time, though, it was no big deal. It was a sunny afternoon, there wasn't much traffic on the road and so I settled into my free ride home and a mutually agreeable silence. As we approached Sandy, I could see that my driver wasn't slowing down. He passed a road sign about a mile out of town, without any indication that he had noticed it or was about to stop and let me out.

"This is where I want to get out, Sandy," I offered helpfully. Only at this point did he slow down and start to pull over. "Sandy – nice name," he said quietly, the only words he spoke to me during the entire journey.

I got out of the car, grateful for the lift, and my host drove off towards the northern skyline, just another obliging motorist helping out a roadside hitch-hiker. The encounter disappeared into the mists of memory, and I didn't think of it again until almost 25 years later. In February 1997, I was reading a piece by Patrick Humphries in another music magazine containing extracts from his forthcoming biography of Nick Drake when, for no apparent reason, the occasion popped into my head again. I had a wry smile at what in retrospect seemed a most unlikely occurrence. The thought of Britain's most reclusive and painfully shy singer-songwriter offering me a lift seemed, on reflection, about as likely as Wild Man Fischer doing my loft conversion. The idea of him having the wherewithal, let alone the inclination, to navigate his way by car out of London and northwards up the A1 now seemed utterly preposterous.

Patrick's biography was the first to be written about the man and, up to that point in the 90s, relatively little had been documented about Drake's short and ultimately tragic life. I didn't even know he could drive. And then I got to the bit in the article where he talked about Nick suddenly taking off at all hours in his car and I had an oh-my-god moment. I thought back to that original double-take. The reticent and uncommunicative nature. The sullen silence. It all seemed to fit.

Despite this sudden surge of recollection, I still had my doubts. If he lived in Tanworth-in-Arden what would Drake be doing driving up the A1? And did my encounter match the periods when he was still actively mobile and visiting friends? Again, I didn't know enough about his elusive life to match up my tale with his sojourns. I still can't remember exactly if it was 1972 or 1973. It was a pleasant summer late afternoon, though, I remember that. And almost certainly a weekend. Very little heavy haulage on the road. No commuter traffic.

Around the time that Patrick's book was published I was enjoying an occasional email correspondence with the late Ian MacDonald. I-Mac had contributed to a Radio One documentary I was making about the history of the pop press. In 2000 he sent me the full unedited transcript of *Exiled From Heaven*, his 16,000-word essay on Drake which I still consider to be the single greatest piece written about the man. And so I took the opportunity to relate the tale of my hitch-hiking encounter to him and asked him what he thought. His reply astounded me.

"I have no doubt it was him," he said. "The clincher was Sandy." MacDonald then went on to relate the tale of Robin Frederick and her Drake-inspired song Sandy Grey, a composition totally unknown to me in the early 70s. The significance of the enigmatic utterance, "Sandy, nice name", would have been utterly lost on me. Later in 2000, the Island CD remasters of the three Nick Drake albums were released and I reviewed them for MOJO magazine. I was in touch with Cally Callomon, who has done so much over the years to preserve and protect Nick Drake's legacy. Again, I ran the details of my encounter past him. Again, like I-Mac, he was supportive of the idea.

"I've no doubt Nick would have been capable of giving a young guy with long hair a lift," Cally replied. "After all, he hitch-hiked a fair bit himself at one time". More recently, among the sheer amount of new factual detail amassed in *The Life*, Richard Morton Jack's exhaustive Drake biography, my eyes alighted on two specific references to the excessive mileage Nick clocked up as he set off on his impulsive and erratic car journeys as he zigzagged his way across southern England. The evidence, it would seem, clearly stacks up.

There's still a part of me that is prepared to believe that it wasn't Nick Drake at all, that it was just some taciturn and grumpy look-a-like heading for Stamford or Grantham, who regretted picking up the chatty and amiable 17-year-old kid the minute he clambered gratefully into his car and tried to engage him in conversation. I guess I'll never know. The truth, like my memory of that brief encounter, remains enigmatic and tantalisingly out of reach. A bit like Drake himself.

represented sides A and B of a new LP. The lyrics to the further five unheard songs were all printed in full in *Remembered For A While* and seem to indicate that, when it came to intriguing and enigmatic imagery, Drake's muse had by no means deserted him in his final days.

That simple slip of paper is a poignant footnote to the whole sorry saga of Drake's last recordings. This was, after all, a young man still only in his mid-twenties who was struggling against insurmountable odds to overcome his mental problems and still trying to be creative. It would be nice to imagine that fourth album being completed. And a fifth and a sixth. I could be writing an article now recounting how Drake came through his period of crippling depression, went out and bought a Gibson SG to replace the electric guitar that he smashed and formed a kick-ass studio unit drawn from a pool of sympathetic musicians, a British folk-rock Wrecking Crew. In a parallel life we could all be arguing on social media about Drake's fifth LP either being disappointing or a return to form, or whether that Big Muff collaboration with John Martyn on his sixth album was a gloriously inspired move or his 'Judas' moment. Alas, none of that was to be.

✶

Thanks to his father's diligent diary keeping we at least have a partial record of Nick Drake's whereabouts and activities in 1974. With Syd Barrett the task is far more difficult.

"Make your name like a ghost," Syd sang on Baby Lemonade on the *Barrett* album, and that's what he seemed intent on doing after his last documented musical activities in Cambridge in February 1972. The fact that there are no known photos of Syd between the blurry one of him performing with Stars in Cambridge city centre in 1972 (which some people still maintain is photoshopped anyway) and the time he startled his old band-mates at the *Wish You Were Here* recording sessions in June 1975 merely compounds the mystery.

What little we do know is restricted to occasional sightings and hearsay. He would be seen out and about in Cambridge occasionally, still wearing his pop star clothes but giving off an unapproachable vibe as he paced about the city. "I walk about eight miles a day," he had told Mick Rock for *Rolling Stone* in one of his last interviews in the Autumn of 1971.

> "'WHERE ARE YOU GOING?' ASKED HARPER. 'FURTHER THAN YOU COULD IMAGINE'"

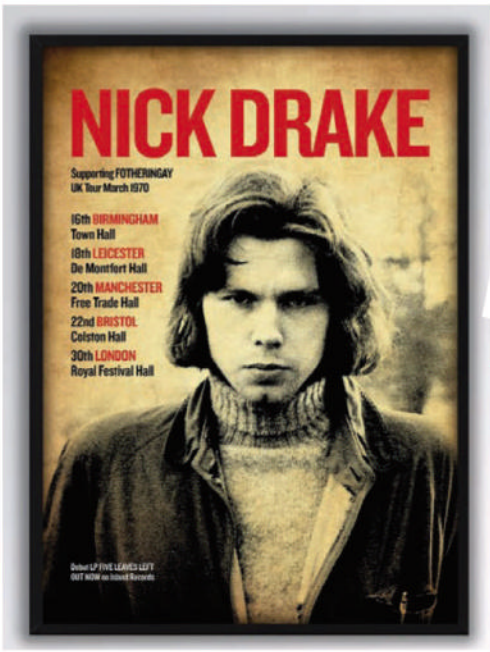
"He's in London doing his music," his mother Winifred told me when I phoned his Cambridge home in the summer of 1972. (Yes, really. The number was in the book.) Around that time Syd was rumoured to be jamming with ex-Tyrannosaurus Rex man Steve Took, in a supposed Tony Secunda-funded collaboration. Aside from a couple of tracks that Syd might have played on which later appeared on a 1995 Took compilation on Cleopatra Records, nothing came of this short-lived venture. By the winter of 1972 Barrett was back at home and, as mentioned in Nick Kent's *Cracked Ballad* piece, is said to have gone temporarily haywire, smashing his head through the ceiling of the 15 ft by 12ft cellar where he was now domiciled.

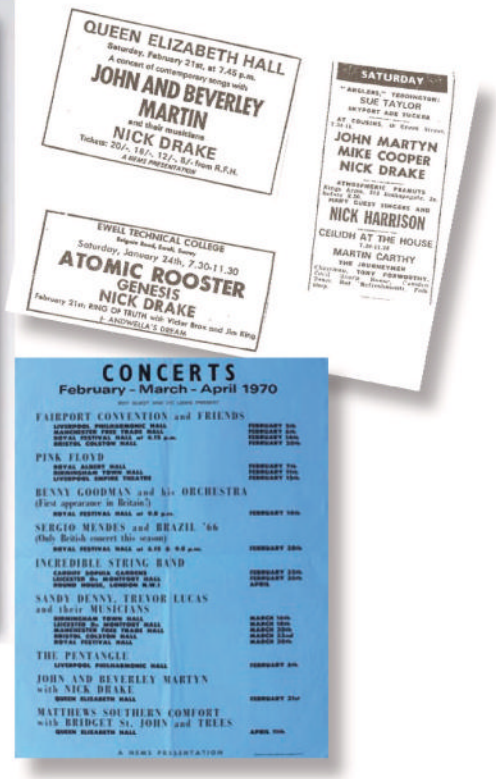
In the summer of 1973 Pete Brown recalled doing an impromptu music set in Cambridge with Jack Bruce on stand-up bass and a few other musicians. After this jam session, Brown gave a poetry reading and dedicated a poem to Barrett, calling him, "One of the great poets and songwriters of his generation." "No, I'm not," came a voice from the audience who Pete recognised immediately recognised as the guitarist who had just been on stage jamming.

Just before Christmas that year, Syd moved into a flat on the top floor of the Chelsea Cloisters hotel just off the King's Road. This had initially been a pragmatic move, initiated by his music publishers Lupus to cut down on the room service expenses he was accruing at another nearby hotel, the Penta. His habit of going out and buying guitars on credit (again mentioned in Nick Kent's *NME* profile) was also causing concern for those who balanced the books.

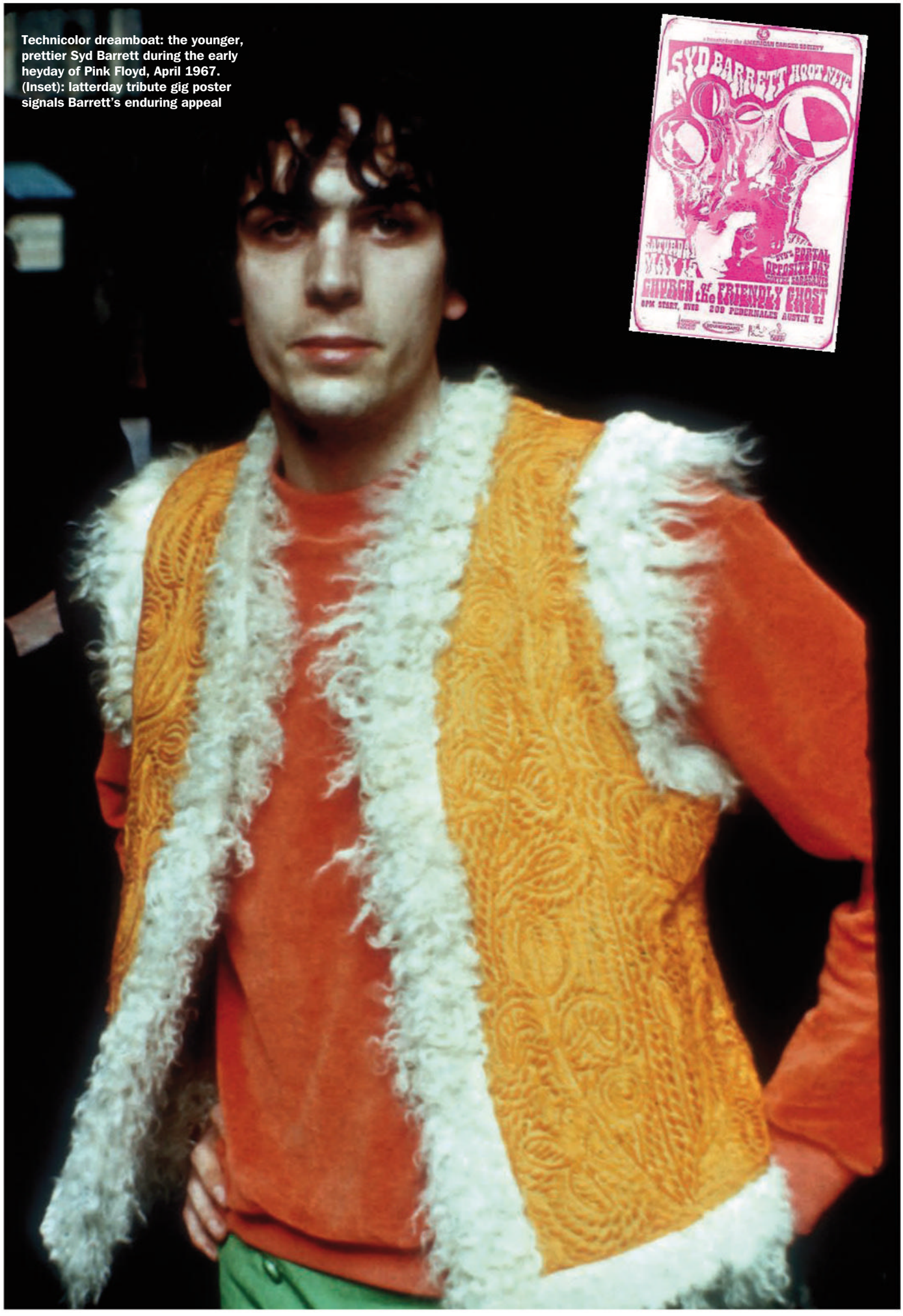
"How's the new flat?" Cora Barnes of Lupus asked him a few months after the proposed move. "It's great, Cora. I've got all my guitars in there," he told her. "Are you enjoying living there?" Cora asked. "Oh, I don't live there," Syd replied. "I still live at the Penta." Like Nick Drake at Witchseason, Barrett had taken to occasionally drifting into his music publisher's office, sitting around for a bit without apparent aim or purpose and then just disappearing again.

In the Spring of 1974, Roy Harper bumped into Barrett on Oxford Street. "Where are you going, Syd?" asked Harper. "Further than you could possibly imagine," Barrett responded. Early that summer,





Attempts to promote Drake via music press ads and support tours fail to result in record sales (l-r): *Pink Moon* gets a push from Island, 1972; a support tour with Fotheringay, 1970; opening for his friends John and Beverley Martyn the same year, sharing a flyer with a post-Barrett Floyd



Technicolor dreamboat: the younger, prettier Syd Barrett during the early heyday of Pink Floyd, April 1967. (Inset): latterday tribute gig poster signals Barrett's enduring appeal

Photo: Retna/Photoshot

prompted by the renewed interest following Nick Kent's *NME* piece, EMI commissioned the re-issue of his two post-Floyd solo albums as a double-LP with new gatefold sleeve artwork.

Storm Thorgerson decided to pay Syd a visit up at Chelsea Cloisters in an attempt to get some new photos for the Hipgnosis designed cover. Syd refused to open the door and told his old Cambridge buddy to eff off. When eventually released on EMI Harvest in November 1974, the LP artwork featured a photo of Syd taken at the same Earls Court flat that originally adorned *The Madcap Laughs* sleeve, accompanied by the seemingly random placement of a grape, an orange and a matchbox. This was a reference to three objects Syd had fixated on during an acid trip at the house of another old Cambridge buddy David Gale in the summer of 1965, an insider's in-joke, the significance of which wouldn't have been grasped by anyone outside of Syd's old hometown crowd.

Looking for some sort of return on their good will and continued investment, his publishers encouraged Syd to return to Abbey Road and booked session dates for mid-August. By all accounts, he turned up still looking every bit the rock star with guitar in tow and a vague game plan to lay down a few tracks. Sadly, any notion that this would lead to the completion of the third album that Syd had still talked about enthusiastically to

"THERE'D BE BITS AND PIECES... THEN IT WAS GONE AGAIN"

Melody Maker's Michael Watts in 1971 ("It should be 12 singles and jolly good singles") were dispelled by the sheer soul-crushing aimlessness of the sessions. Bootleg recordings have subsequently emerged containing fragments from the four days of inactivity, and they make for a sobering and sad listening experience. A group of arbitrary titles (almost certainly given by Peter Jenner and his studio assistants, John Leckie and Pat Stapley) reads: Boogie #1, Boogie #2, Boogie #3, If You Go #1, Ballad (unfinished), Chooka-Chooka-Chug-Chug, If You Go #2, Untitled Slow Boogie, John Lee Hooker Fast Boogie. Any lingering hope that a future Interstellar Overdrive or Arnold Layne might emerge from the recordings evaporates the moment you hear the first uninspired Bo Diddley shuffle or half-hearted 12-bar boogie. It's all perfunctory blues runs and rudimentary chord changes. The kind of rookie material Syd would have played back in Cambridge in 1964 when he used to practice in the tech college canteen with his mate David Gilmour. It's not what you would expect from someone who had once been at the very epicentre of English psychedelic rock. It all sounds depressingly regressive, like he is reverting back to his roots – and not in a good way.

"I was hoping that he had emerged from the fog, but he was still in the fog," Jenner told me for my Barrett biography, *A Very Irregular Head*. "I don't think he knew why he was there or what he was meant to be doing. I tried; the engineers tried. We just ran the tape to try and see what would come out."

In David Parker's invaluable 2001 Syd sessionography, *Random Precision,* there are photocopies of three of the recording sheets for the sessions, complete with Jenner's guide notes. They tell their own sorry story of the producer's desperate attempts to rescue anything useable from the project. Scribbled prompts read, 'Lots of echo and doodles', 'Going out of tune', 'Some nice lead', 'Very spasmodic', 'Weird and far out', 'Fast bit'. Circles and arrows indicate what might slot where, should – his mind shot – Syd ever get his act together. "There would be bits and pieces and we'd try and capture them," says Jenner. "Do that bit again, Syd. Try and make it a bit longer, y'know? And then it was gone again."

This is what Barrett is reduced to in his final forlorn recording session. Twelve-bar shuffles, sonic shards and jigsaw pieces that no longer fit. Peter Jenner desperately tried to tape-splice Syd's creativity back together out of momentary impulses and failed miserably. At least with Nick Drake's final recordings there was something noble and defiant about him trying to fight through his own fog and black dog depression in order to lay down markers for a fourth album. Songs and lyrics emerge, signs that the muse wasn't yet extinct. With Syd there was only atrophy and audible confirmation that the creative drive had long since fled. He'd wander off for a bit during the sessions and either go to the canteen or for a walk outside down Abbey Road. Looking out of the studio window, engineer John Leckie soon worked out that, if Syd turned left, he was heading back to the studio; if he turned right, he was heading for the tube station and wouldn't be back. On the final day Barrett turned right for one last time and that was that.

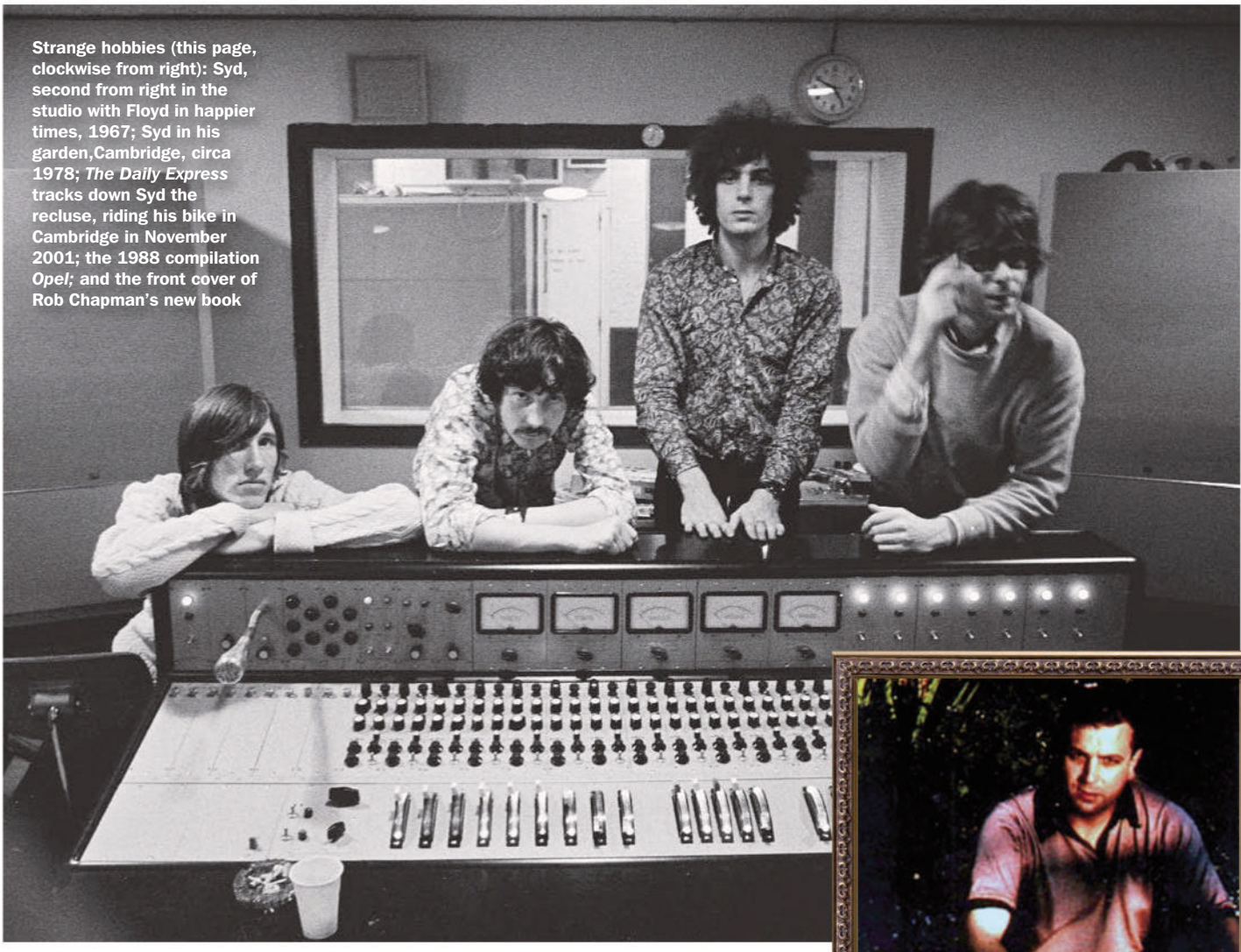
Nick Drake's passing on 25 November 1974 was commemorated as his recording career had been: with general indifference by the music industry. *Sounds* magazine printed a brief and heavily edited obituary by long-time Drake champion Jerry Gilbert. I must have missed that short piece, but I was puzzled by another feature that appeared in *Sounds* on 1 February 1975 in which John Martyn appeared to be talking about his old friend in the past tense.

"It's a great waste and a great shame," said Martyn. "But I would say it's the world's loss and not his." At the time I read that as meaning Drake had retired from making music. It was only two weeks later when I opened my *NME* and read Nick Kent's *Requiem…* piece that I, like many others, learned the awful truth.

The story of Barrett's visits to the *Wish You Were Here* sessions didn't fully emerge until 15 November 1975 when Nick Kent (yes, him again) penned an *NME* piece featured in the magazine's *Thrills* section under the strapline: "Is it possible, too, that Syd has risen from the grave?"

It was here that we all learned shockingly for the first time that "the Syd Barrett of

No smoke without ire: Drake at the piano in London, 1969; (inset) his final album, 1972's *Pink Moon*



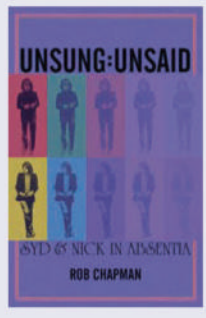
Strange hobbies (this page, clockwise from right): Syd, second from right in the studio with Floyd in happier times, 1967; Syd in his garden,Cambridge, circa 1978; *The Daily Express* tracks down Syd the recluse, riding his bike in Cambridge in November 2001; the 1988 compilation *Opel;* and the front cover of Rob Chapman's new book

1975 appears to weigh between 15 and 16 stone, has all his hair shaved off and seems partial to getting decked out in cheap proto-Californian sportwear." Kent's piece was a sober and unsensationalist resume of what Syd had been up to since his recording career dried up. It's almost obligatory now but Kent doesn't refer to him as the Crazy Diamond once throughout the entire piece. The journalist notes that Lupus head of publishing, Peter Barnes, referred to the ill-fated 1974 sessions as pretty much all cacophony with no vocal tracks laid down at all. "I think Syd didn't even bother to turn up after the third day," he concludes.

Fifty years ago, the music landscape was vibrant and innovative. Nineteen seventy-four would see groundbreaking and reputation-confirming albums by, among others, Stevie Wonder (*Fulfillingness' First Finale*), Neil Young (*On The Beach*), Joni Mitchell (*Court And Spark*), Genesis (*The Lamb Lies Down On Broadway*), Robert Wyatt (*Rock Bottom*), Steely Dan (*Pretzel Logic*), Big Star (*Radio City*), Van Morrison (*Veedon Fleece*), Richard and Linda Thompson (*I Want To See The Bright Lights Tonight*), Sparks (*Kimono My House*), Gram Parsons (*Grievous Angel*), John Cale (*Fear*), Todd Rundgren (*Todd*), Tangerine Dream (*Phaedra*), Kraftwerk (*Autobahn*) and Funkadelic (*Standing On The Verge Of Getting It On*). The singles chart echoed to the sound of Slade, Sweet, Mott The Hoople, Bowie, Barry White, Cockney Rebel, The Isley Brothers, Elton John and Disco Tex and His Sex-o-Lettes. Everywhere you looked, whatever genre of music you were into, from disco to glam to German space-rock to FM radio-friendly soft rock, there was something for the discerning fan to fill their heads with. From an optimist's point of view 1974 offered glimmers of renewed hope for both Syd Barrett and Nick Drake.

But, as it turned out, both men were AWOL, off in their respective twilight zones, and in terminal creative decline. Those brief respective studio visits in July and August 1974 were to be the last roll of the dice… RC

Rob Chapman's novel,* Unsung Unsaid, *based around a series of fictional encounters between Syd Barrett and Nick Drake in 1974, is available as an e-book and Amazon paperback from 1 January 2024.* Five Leaves Left *is reissued later this year. The documentary,* Have You Got It Yet? The Story Of Syd Barrett & Pink Floyd, *will be broadcast on Sky Arts later this year and released on Blu-ray, DVD and streaming platforms.



Photos: Nigel Waymouth; Getty; Syd Barrett Archive/© Syd Barrett Music Ltd

NICK DRAKE – SELECTED UK DISCOGRAPHY

SINGLES

04	Island IS 854	**Magic/Northern Sky** (7", die-cut p/s)	**£12**
04	Island CID 854	**Magic/Northern Sky** (CD, card p/s)	**£3**
04	Island IS 871	**River Man/River Man (1968 Recording)** (7", die-cut p/s)	**£18**
04	Island CID 854	**River Man/Day Is Done (Charlie Hunter Quartet ft. Norah Jones)/River Man (video)** (CD, card p/s)	**£8**
13	Secret 7 S713	**Rider On The Wheel** (7", 1-sided, 100 only, each sleeve designed by different artist)	**£100**
14	Antar ILPS 9105	**Cello Song** (7", John Peel Session version, 1-sided, p/s, booklet)	**£40**

ALBUMS

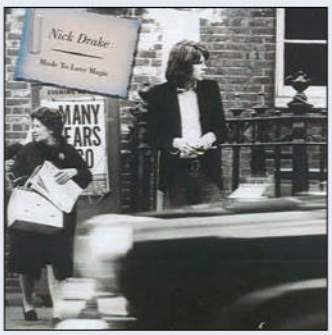
69	Island ILPS 9105	**FIVE LEAVES LEFT** (LP, 1st pressing, pink label, black circle logo, gatefold sleeve, track order of 'Day Is Done' and 'Way to Blue' reversed)	**£1000**
69	Island ILPS 9105	**FIVE LEAVES LEFT** (LP, 2nd pressing, pink rim label, palm tree logo, gatefold sleeve)	**£200**
70	Island ILPS 9134	**BRYTER LAYTER** (LP, 1st pressing, pink rim label, palm tree logo, stereo on label, Joe Boyd credit on one line)	**£400**
70	CIR 15011	**FIVE LEAVES LEFT** (Cassette, inlay)	**£125**
71	ZCI 9134	**BRYTER LATER** (Cassette, inlay, Precision Tapes warranty insert.)	**£130**
72	Island ILPS 9134	**BRYTER LAYTER** (2nd pressing, pink rim label, palm tree logo, no 'stereo' on right and Joe Boyd credit on two lines)	**£200**
72	Island ILPS 9184	**PINK MOON** (LP, pink rim label, palm tree logo, gatefold sleeve)	**£400**
72	ZCI 9184	**PINK MOON** (Cassette, inlay, Precision Tapes warranty insert.)	**£125**
76	Island ILPS 9184	**PINK MOON** (LP, reissue, blue rim, palm tree logo, gatefold sleeve)	**£50**
76	Island ILPS 9134	**BRYTER LAYTER** (LP, reissue, 3rd pressing, blue rim, palm tree label)	**£50**
78	Island ILPS 9134	**BRYTER LAYTER** (LP, reissue, blue label)	**£30**
78	Island ILPS 9184	**PINK MOON** (LP, reissue)	**£25**
76	Island ILPS 9105	**FIVE LEAVES LEFT** (LP, reissue, 3rd pressing, blue palm tree label)	**£50**
86	Hannibal HNBL 1318	**TIME OF NO REPLY** (LP, lyric insert and postcard)	**£40**
89	Island ILPS 9105	**FIVE LEAVES LEFT** (LP, reissue, 'blue with white palm tree' label)	**£35**
89	Island ILPS 9134	**BRYTER LATER** (LP, reissue, 'blue with white palm tree' label)	**£35**
89	Island ILPS 9184	**PINK MOON** (LP, reissue, 'blue with white palm tree' label)	**£35**
12	Island 537134335	**PINK MOON** (Ltd edition deluxe box set, 180g vinyl LP, poster, lyric inserts)	**£60**
13	Island 537134359	**BRYTER LAYTER** (Ltd edition deluxe box set, 180g vinyl LP)	**£90**
13	Island 537134366	**FIVE LEAVES LEFT** (Ltd edition deluxe box set, 180g vinyl LP, poster, lyric inserts)	**£60**
22	Island 602517456976	**FIVE LEAVES LEFT** (LP, 2022 re-press, 180gm vinyl, pink rim label, gatefold sleeve)	**£25**
22	Island 602517456976	**BRYTER LATER** (LP, 2022 re-press, 180gm vinyl, pink rim label, gatefold sleeve)	**£25**
22	Island 602517456976	**PINK MOON** (LP, 2022 re-press, 180gm vinyl, pink rim label, gatefold sleeve)	**£25**

COMPILATIONS

71	Island SMAS-9307	**NICK DRAKE** (LP, Original US Pressing, gatefold sleeve)	**£40**
79	Island ND 1001-3	**FRUIT TREE** (3LP, box set with booklet)	**£150**
85	Island ILPS 9826	**HEAVEN IN A WILD FLOWER – AN EXPLORATION OF NICK DRAKE** (LP)	**£25**
85	Island ICT 9826	**HEAVEN IN A WILD FLOWER – AN EXPLORATION OF NICK DRAKE** (Cassette, inlay)	**£18**
86	Hannibal HNBX 5302	**FRUIT TREE** (4LP, box set, expanded reissue with booklet)	**£180**
86	Hannibal HNCD 5402	**FRUIT TREE** (4CD, with booklet in 12"x12" box)	**£70**
86	Hannibal HNCD 5402	**FRUIT TREE** (4CD, with booklet in CD size box, slipcase)	**£40**
92	Rykodisc RYKINRK 001	**TAMWORTH** (7-track CD with French *Les Inrockuptibles* magazine)	**£15**
92	Rykodisc VRCD 4434	**NICK DRAKE – THE HANNIBAL SAMPLER** (17 track US promo CD)	**£18**
94	Island 74321 21325 2	**WAY TO BLUE – AN INTRODUCTION TO NICK DRAKE** (16-Track CD, insert)	**£5**
04	Island ILPS 8141	**MADE TO LOVE MAGIC** (LP, gatefold sleeve, inner)	**£30**
04	Island ILPS 8141	**MADE TO LOVE MAGIC** (CD, Japanese vinyl replica issue, gatefold sleeve, insert)	**£20**
04	Island ILPS 537069903	**MADE TO LOVE MAGIC** (UK CD, gatefold card sleeve)	**£8**
07	Island 1745703 4	**FRUIT TREE** (3LP+DVD box set remaster with book)	**£150**
07	Island 1745700 3	**FRUIT TREE** (3CD+DVD box set Remaster with book)	**£45**
07	Island UICY-90971	**FRUIT TREE** (3CD+DVD box set Remaster with book, Japanese HMCD issue, obi strip)	**£50**
07	Sunbeam SBR2LP5041	**FAMILY TREE** (2LP, Numbered 'Founders' edition, 1,000 only)	**£45**
07	Sunbeam SBR2LP5041	**FAMILY TREE** (2LP, 180g, un-numbered, audiophile edition)	**£25**
13	Island 537538546	**TUCK BOX** (5CD box set, card sleeves and posters)	**£45**
13	Island 537326044	**NICK DRAKE** (LP, RSD issue, 180 gram audiophile viny, gatefold sleeve, poster, 4,000 only)	**£25**
14	Island ILPS 4700055	**MADE TO LOVE MAGIC** (LP, 180g back to black reissue)	**£25**
14	Island 4700050	**FAMILY TREE** (2LP, 180g reissue)	**£25**
14	Island ILPS 8149	**NICK DRAKE – A TREASURY** (LP, inner)	**£20**

A SELECTION OF RARITIES, PROMOS AND CURIOS

68/69	FA Burchell & Co Ltd	**NICK DRAKE** (UK, 5-track 12", private Stratford Upon Avon studio acetate: 4 songs, 1 instrumental)	**£3000**
69	Island ILPS 9105	**FIVE LEAVES LEFT** (LP, advance copy in unmade two piece sleeve, 'Day Is Done' & 'Way To Blue' track listing is reversed)	**£500+**
71	Longman (No cat No.)	**INTERPLAY ONE** (2LP, Educational recording for schools, Drake plays guitar on 3 tracks, 2 booklets and 'teachers' notes)	**£450**
71	Island ILPS 9184	**PINK MOON** (UK, 2 Single-sided w/l test pressings for original *Pink Moon*, handwritten labels)	**£400+**
72	Island SMAS 9318	**PINK MOON** (US, 2-sided w/l test pressing LP)	**£200+**
77	Antilles – AN-7028	**BRYTER LATER** (US, Columbia Records, Terre Haute test pressing, printed labels, typed track listing insert)	**£100+**
79	Island RSS 7	**Introduction/Hazy Jane II/Time Has Told Me/Fruit Tree/Rider On The Wheel** (12", picture cover, "Fruit Tree" Sampler, 1-sided, promo, 200 copies only)	**£200**
93	Island DRAKECD1	**Way To Blue – An Introduction to Nick Drake: Northern Sky/Hazey Jane II/Cello Song/Time Has Told Me** (4-track UK promo sampler CD, card p/s)	**£15**
00	Hannibal VHNCD 4436	**Pink Moon** (1 track US promo CD, back insert only)	**£12**
04	Island CIDDJ 854	**Magic** (UK promo CD, 1-track, card p/s)	**£5**
04	Island CIDDJ 871	**River Man** (UK promo CD, 1-track, card p/s)	**£5**
04	Island ILPS 8149	**NICK DRAKE – A TREASURY** (SACD, hybrid, super jewel case)	**£15**
06	Island DRAKE CD1	**TRIBECA SAMPLER** (7-track US promo CD for Tribeca film festival, card p/s)	**£10**
07	Island FRUIT CDE1	**THE PICK OF THE FRUIT TREE** (UK, 7-track sampler for Fruit Tree CD and DVD box set, card p/s)	**£8**
08	BMG (no cat No.)	**BMG PROUDLY PRESENTS NICK DRAKE** (LP, 12-track US promo compilation)	**£60**
12	Antar 11	**Plaisir D'Amour** (7", 1-sided, die cut sleeve, promo only)	**£65**
14	John Murray	**NICK DRAKE REMEMBERED FOR A WHILE – SIGNATURE BOX EDITION** (Limited Edition Deluxe cloth bound UK Book. autographed by Gabrielle Drake, with John Peel Session 10" vinyl*, 1000 only)	**£400**
*14	Antar ANTARMP 003	**Nick Drake – The John Peel Session: Time Of No Reply/River Man/Three Hours/Bryter Later/'Cello Song** (5-track 10" vinyl EP – sometimes offered separately from the 'Signature Box Edition' set)	**£250**
22	Feral Child 19	**Nick Drake Monologue/Joe Boyd Discusses Five Leaves Left** (7", Lathe Cut, clear vinyl, p/s, numbered, 99 copies only)	**£80**
23	Chrysalis BRVC75	**NICK DRAKE - THE ENDLESS COLOURED WAYS** (2xLP, various artists + 1-sided Nick Drake 7" 'Tomorrow Is A Long Time', buff-grey colour vinyl)	**£35**



SYD BARRETT – SELECTED UK DISCOGRAPHY

Both discographies by John Coleman

SINGLES

69 Harvest HAR 5009 **Octopus/Golden Hair** (7", no p/s) **£250**
88 Strange Fruit SFPS 043 **THE PEEL SESSIONS** (12", EP) **£15**
15 Parlophone 7-547637 **Dark Globe/R.E.M.: Dark Globe** (UK, 7" colour vinyl, PVC sleeve, RSD release) **£10**

ALBUMS: ORIGINAL HARVEST LABEL LPS

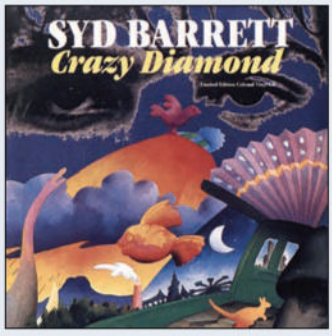
70 Harvest SHVL 765 **THE MADCAP LAUGHS** (LP, laminated sleeve, no EMI box on label) **£300**
70 Harvest SHVL 765 **THE MADCAP LAUGHS** (LP, matt gatefold sleeve, no EMI box on label) **£150**
70 Harvest SHSP 4007 **BARRETT** (LP, 1st pressing, laminated sleeve, Gramophone Co. Ltd label text, no EMI box on label) **£300**
70 Harvest SHSP 4007 **BARRETT** (LP, 1st pressing textured flipback sleeve, Gramophone Co. Ltd label text, no EMI box) **£150**

ALBUMS: REISSUES

70 Harvest SHSP 4007 **BARRETT** (LP, 2nd pressing, textured flipback sleeve, Gramophone Co. Ltd, one EMI box on label) **£100**
70 Harvest SHSP 4007 **BARRETT** (LP, 3rd pressing textured non-flipback sleeve, Gramophone Co. Ltd one EMI box on label) **£65**
73 Harvest SHVL 765 **THE MADCAP LAUGHS** (LP, 2nd pressing, boxed EMI logo) **£70**
70 Harvest SHSP 4007 **BARRETT** (LP, 4th pressing textured non-flipback sleeve, EMI Records Ltd and one EMI box on label) **£50**
74 Harvest SHDW 404 **SYD BARRETT** (2LP reissue of "Madcap" and "Barrett", gatefold sleeve, green and yellow labels, later issues have 'Harvest Heritage' text on label) **£40**
82 Harvest SHVL 765 **THE MADCAP LAUGHS** (LP, 3rd pressing, boxed EMI logo with "copying and hiring of this record prohibited" at bottom of label) **£30**
82 Harvest SHSP 4007 **BARRETT** (LP, 5th pressing, text at top of label begins 'All Rights Of The Producer…', Gramophone Co Ltd, one EMI box on Label,) **£50**
89 Harvest SHDW 404 **SYD BARRETT** (2LP reissue of "Madcap" and "Barrett", gatefold sleeve, black labels) **£30**
87 Harvest SHVL 765 **THE MADCAP LAUGHS** (LP, black label) **£20**
86 Harvest SHSP 4007 **BARRETT** (LP, 6th pressing, non-textured sleeve, with or without barcode, black 'Harvest' label) **£30**
88 Harvest SHSP 4126 **OPEL** (LP, gatefold sleeve, black label) **£20**
95 Harvest SYD BOX 1 **CRAZY DIAMOND** (3CD Box Set, long box with 24-page booklet, bonus tracks) **£30**
97 Harvest 7423 855663 18 **THE MADCAP LAUGHS** (LP, 180gm reissue, heavy quality sleeve) **£25**
97 Harvest 7423 821450 11 **BARRETT** (LP, 180gm reissue, heavy quality sleeve) **£25**
00 Simply Vinyl SVLP 153 **OPEL** (LP, 180gm reissue, heavy quality gatefold sleeve) **£25**
00 Simply Vinyl SVLP 281 **BARRETT** (LP, 180gm reissue, heavy quality gatefold sleeve) **£25**
00 Simply Vinyl SVLP 289 **THE MADCAP LAUGHS** (LP, 180gm reissue, heavy quality gatefold sleeve) **£20**
01 Harvest 7243 5 32320 2 3 **THE BEST OF SYD BARRETT – WOULDN'T YOU MISS ME?** (CD, 22-tracks, booklet) **£8**
04 Strange Fruit SFRSCD127 **THE RADIO ONE SESSIONS** (CD, reissue, 8-tracks, booklet) **£20**
10 Harvest 985031 **AN INTRODUCTION TO** (2LP, RSD) **£30**
14 Harvest SHVL 765 **THE MADCAP LAUGHS** (LP, black vinyl reissue, gatefold sleeve, black/yellow/green Harvest label) **£15**
22 Parlophone/SBM001LP **AN INTRODUCTION TO SYD BARRETT** (2LP, reissue, gatefold, inner, lyric insert, hype sticker) **£25**
23 Third Man TMR-944 **THE SOLO WORKS OF SYD BARRETT** (3LP+7", US Third Man Vault package deluxe box set, colour vinyl LPs, David Gilmour 7") **£120**

A SELECTION OF RARITIES, PROMOS AND CURIOS

69 Harvest HAR 5009 **Octopus** (10" Emidisc UK metal acetate) **£2500**
69 Harvest HAR 5009 **Octopus/Golden Hair** (7", promo with misspelt 'Barratt' and release date 14.11.69) **£450**
69 EMI **Religious Experience** (10" one-sided Emidisc acetate of unreleased Syd Barrett/Kevin Ayers collaboration) **£250**
70 EMI **Late Night** (8" Emidisc UK acetate) **£280**
70 Harvest 2C006-04435 M **Octopus/Golden Hair** (7", French p/s) **£180**
70 Odeon OP 8927 **THE MADCAP LAUGHS** (LP, Japanese promo, red vinyl, black and white label text, obi strip, insert) **£800**
70s Harvest – 2 C 062 – 04592 **BARRETT** (2LP single-sided test pressings, France) **£200**
71 Odeon – OP-80173 **BARRETT** (LP, Japanese promo, red vinyl, black and white label text, obi strip, insert) **£800**
75 EMI EMS-67014~5 **SYD BARRETT** (2LP, reissue of "Madcap" and "Barrett", Japanese promo, black obi strip, 6-page insert, gatefold sleeve, black and white EMI label) **£70**
76 Harvest – 5C 180-50350 **THE MADCAP LAUGHS** (CD, Japan promo edition with mini-LP sleeve and badge, 18-tracks) **£25**
76 Odeon OP 8927 **THE MADCAP LAUGHS** (LP, Japan promo, black vinyl, black & white label text, obi strip, insert) **£150**
88 Stampa Alt. SCONC 006 **Where Is The Madcap Called Syd… Syd Barrett – Opel/Unitled Words/Anthony Moore – Hate City Rivals/Peter Sellers & The Hollywood Party – Stolen Letters** (Italy 7" EP, 96-page book with discography) **£20**
88 Stampa Alt. SCONC 006 **Where Is The Madcap Called Syd… Syd Barrett – Opel/Unitled Words/Anthony Moore – Hate City Rivals/Peter Sellers & The Hollywood Party – Stolen Letters** (Italy 3" CD EP, 96-page book with discography) **£18**
88 Capitol SPRO-79606 **Wouldn't You Miss Me (Dark Globe)/ Wouldn't You Miss Me (Dark Globe)** (US promo 12", black vinyl, stickered die-cut sleeve) **£20**
88 Harvest 7 91206 1 **OPEL** (LP, German w/l 'Unverkäufliche Musterplatte' test-Pressing, 2-sided) **£90**
88 EMI/Harvest CP28-1052 **OPEL** (CD, Japan '2800 Greenline' series promo, obi strip, booklet) **£20**
92 EMI TOCP-7365 **BARRETT** (CD, Japan 'Progressive Rock Series' promo, jewel case with obi strip, booklet) **£45**
93 Capitol NR 7243 8 58186 7 **Crazy Diamond EP: Terrapin/Octopus/Baby Lemonade/ Effervescing Elephant** (US 7", Ltd Edition pink vinyl) **£12**
97 Harvest SHVL 765 **THE MADCAP LAUGHS** (LP, UK double-sided test-pressing, white label with boxed black and white EMI logo on both sides) ..... **£200+**
99 Simply Vinyl SVLP153 **OPEL** (2LP, UK w/l test-[pressing, generic Simply Vinyl house sleeve) **£80**
99 Simply Vinyl SVLP 281 **BARRETT** (LP, UK w/l test-[pressing, generic Simply Vinyl house sleeve) **£80**
99 Simply Vinyl SVLP 289 **THE MADCAP LAUGHS** (LP, UK w/l test-pressing, generic Simply Vinyl house sleeve) **£80**
11 EMI 5099964037974 **The Photography of Mick Rock/Octopus/Sister Golden Hair** (UK, RSD Photography book with 2-track, colour vinyl Syd Barrett 7" in tin box) **£30**
15 Parlophone WPCR-16395 **BARRETT** (CD, Japan HMCD in card 'replica LP' sleeve, obi strip, insert, booklet) **£25**
22 Feral Child Records – FC17 **BBC Panorama** Interviews: **Syd Barrett and Christopher Mayhew** (UK, Lathe Cut 7", inserts, transparency overlay, numbered Ltd Edition 99 only) **£80**

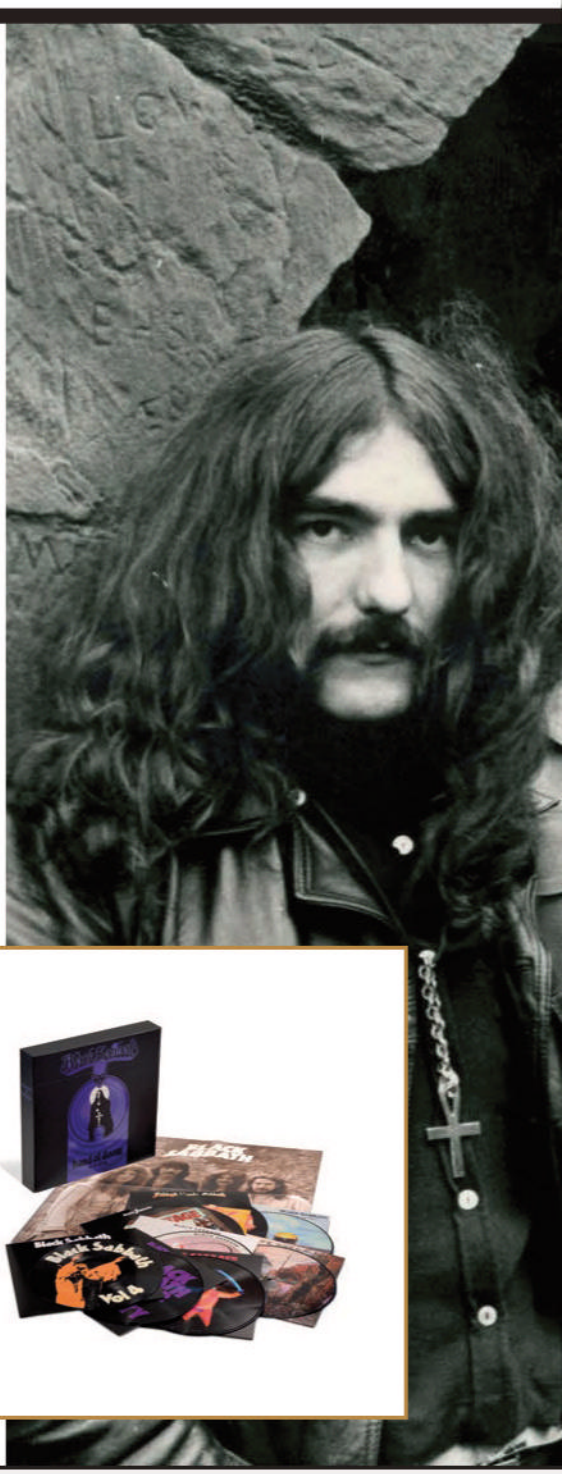


From The Vaults

Reissues, remasters and compilations

The Rest Is History

Eight picture-disc vinyl box set from the metal masters' formative years. *By John Tucker*



Black Sabbath

Hand Of Doom 1970-1978

★★★★★

BMG BMGCAT 860 BOX (8LP)

There's many who would argue, quite vociferously, that the first eight albums released by Black Sabbath – in the years from 1970 to 1978 when Ozzy Osbourne originally fronted the band – represent the cream of the crop. There's no doubt that the Ronnie James Dio era that followed produced two fine releases in *Heaven And Hell* and *Mob Rules*, and that these were probably better than the final pair put out by the previous line-up. But those Dio-fronted albums were built on a legacy, whereas the records from *Black Sabbath* to *Never Say Die!* founded that legacy, and in doing so distilled many elements of contemporary heavy music to fashion a large facet of today's metal genre.

The change of name from Earth to Black Sabbath was, of course, inspired by the film of the same name, but most of the things that you associate with that self-titled first album – the rainfall, the tolling bell, the inverted cross on the inner sleeve – were inventions of their record label. As a result, Geezer Butler claims in his autobiography *Into The Void* that Sabbath "were misunderstood from the start... The song Black Sabbath was written as a warning not to dabble in all that kind of stuff." In fact, over the years Butler covered a number of bases in his lyrics from Tolkien (The Wizard) to DNA (Spiral Architect) and sperm (A National Acrobat). Particularly clever is *Never Say Die!*'s Air Dance, in which an ageing dancer looks back on her glory days, and is a thinly veiled allegory for how he felt about the band at the time. "It was cathartic," he admits now, "as it gave me a way to sum up my feelings at the time without being obvious."

Commercially, the Dark Side imagery invoked by that first album did the band no harm though, and, much to the dismay of the critics who lined up to dismiss the record (to quote just one, Lester Bangs writing in *Rolling Stone*: "just like Cream, but worse...") on its release on 13 February 1970 it peaked at No 8 in the UK chart during a stonking 42 week run. The same year saw the release of *Paranoid*, which went all the way to No 1 and whose title track hit No 4 in the singles chart, earning the band a slot on *Top Of The Pops*. The next few albums – the grandiose *Master Of Reality*, the rather unfocussed *Vol 4*, the more experimental *Sabbath Bloody Sabbath* and the litigation-dogged *Sabotage* (the only album front cover to feature a line-up shot of bassist Butler, guitarist Tony Iommi, drummer Bill Ward and Osbourne) – all went Top 10. It wasn't really until October 1976's *Technical Ecstasy*, with its rather bizarre Hipgnosis robots-having-sex-on-an-escalator cover, that the lustre began to fade, as a not unrespectable No 13 chart placing was still a blow for the band. Again dressed by Hipgnosis, *Never Say Die!* fared one place better (and the title track earned the band their second and last slot on *Top Of The Pops*), but the writing was on the wall, Osbourne was fired and, come 1980, *Heaven And Hell* heralded a new era.

The artwork of those eight albums is eye-catching: *Black Sabbath*'s cover shot, with model Louisa Livingstone dressed in a black cloak in front of Mapledurham Watermill is iconic, as is *Never Say Die!*'s aviators. *Master Of Reality*'s font has been aped numerous times, and although *Paranoid*'s cover doesn't make much sense if you didn't know that the title was switched from *War Pigs* at short notice, it's attention-grabbing all the same. OK, so *Technical Ecstasy*'s robots don't add anything in the context of the album itself, and, once seen, Ward's underpants on the cover of *Sabotage* can't be unseen, but the imagery itself is still legendary. Much like the band themselves.

Q&A

Geezer Butler on albums, critics and *Top Of The Pops*.

Which album from those first eight are you most proud of as a band?
It's very hard to say, as it's like asking which is your favourite child. I remember being particularly proud of *Sabbath Bloody Sabbath*, as we had time to really expand our boundaries on that album. The first three albums were all recorded in a rush, and were basically us live in the studio. The first album was recorded in two days, *Paranoid* in five days, *Master Of Reality* in ten days, and *Vol 4* was recorded in a haze of drugs. But *Sabbath Bloody Sabbath* was much more relaxed, and we had time to experiment musically and lyrically.

And which album from this set has the most meaning for you, personally?
Probably *Paranoid*, because we had written all the songs on that album – the first album had two songs written by others – and we had much more confidence in what we were doing , especially after the success of our first album.

Would it be fair to say that, comparing the two, your first album was a doddle to record whereas *Never Say Die!* was a complete nightmare?
The first album was literally us setting up as if we were playing a live gig, recording all the tracks in one day, overdubs the next day, and that was it. Bur for *Never Say Die!*, the band was in turmoil, on the verge of breaking up, no management, no real direction, and financially almost broke. It wasn't a pleasant experience whatsoever.

Talking of *Never Say Die!*, that album and its predecessor *Technical Ecstasy* always seem to be regarded as the runts of the litter by the press, but both contain some great songs and wonderful lyrical imagery. Are they unfairly disrespected, do you think?
I think as a band, they are the least favourite albums of ours. We were losing direction, not sure whether to go more mainstream or go heavier. Keyboards had been added to try to vary our writing. We became victims of over-producing, too many overdubs, and Ozzy was having difficulty singing the songs because his vocals were pitched much higher (possibly because we had tuned the guitars down), and the songs were harder, or impossible, to replicate live. The first three albums had a live feel to them, because they were recorded as a live band, and sounded exactly the same on gigs.

The band will always be associated with the 'Satanic' imagery, although this was such a minor part of your lyrics as they encompassed

Black Sabbath: unveiling their new exibition *The Evolution Of Tache*

such a wide range of topics. On reflection, was the Satanic stuff a blessing or a curse?
None of the songs were satanic. NIB was a tongue-in cheek-song about the devil falling in love, Black Sabbath was a warning about Black Magic, War Pigs about the real Satanists – politicians, and After Forever about religious bigotry. It was both a blessing and a curse: great for the imagery, certainly, but so misunderstood because of the name.

Two LP title tracks, released as singles eight years apart, earned you slots on *Top Of The Pops*. Did you find that a bit surreal, Black Sabbath on *TOTP*?
Everyone wanted to be on *Top Of The Pops* in the early days – it was a sure way of getting noticed and having your song heard. If you were on that show, you'd made it, at least in the UK. Paranoid was about as commercial as we'd got at that time, but the lyrics were about depression and crying out for help, so it was a perfect way to get our message across. When we did Never Say Die, eight years later, on *Top Of The Pops*, it was a band who was a bit desperate, and sinking fast as far as album sales were concerned.

In your early days you were an easy target for the press – in your book I believe you use the phrase "a badge of honour" for critics to savage the band. You must feel vindicated now in what you've achieved – he who laughs last laughs loudest, as they say...
Yes, we had the last laugh. Here we are still relevant after 50-plus years, an amazing legacy, and where are those critics now? At the time, it showed that those critics were severely out of touch with what was happening musically.

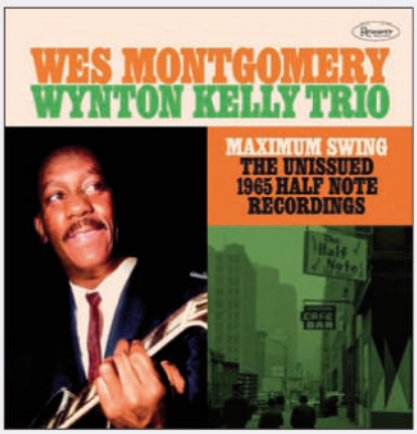
> "The first three albums were all recorded in a rush, and were basically us live in the studio"

Do you still collect music? What is the most treasured album in your possession?
I don't really collect vinyl or CDs anymore, unless it's a rare Sabbath album or an obscure Billie Holiday, but I download music every week from iTunes, whether it be pop, metal, alternative, jazz or classical. Having access to such wide and varied music allows me to stretch my boundaries as far as listening goes. The most treasured album though has to be *Black Sabbath*, the first album, because I could finally take physical proof to show my parents that it wasn't all a hopeless dream of mine. *As told to John Tucker*

JAZZ COLLECTOR

By Charles Waring

Combining a warm, soulful guitar sound with an instinct to swing and a jaw-dropping flair for improvisation, **WES MONTGOMERY** tore up the jazz guitar rule book when he emerged as a recording artist in 1959. Building on the legacy of his idol Charlie Christian, he created something startlingly fresh and new that influenced several generations of jazz guitarists, including modern-day greats John Scofield and Pat Metheny. Released to coincide with the guitar genius's centenary is ***Complete Full House*** (★★★★★ **Riverside/Craft Recordings**), an expanded 3LP box set version of the Indianapolis fretboard master's 1962 Riverside album *Full House*, recorded live at Tsubo coffee house in California with a stellar quartet comprised of tenor saxophonist Johnny Griffin, pianist Wynton Kelly, bassist Paul Chambers, and drummer Jimmy Cobb. Arguably one of the greatest jazz guitar albums ever, it captures Montgomery at the top of his game. Augmenting the original configuration of the album are several highly listenable alternate takes and a previously unissued version of the self-penned title tune containing a guitar solo that was replaced on the finished LP by an overdub.



US jazz historian Bill Milkowski penned the set's liner notes; he also contributes an insightful essay to another fabulous new major Montgomery project called ***Maximum Swing: The Unissued Half Note Recordings*** (★★★★ **Resonance**), the first official release of a much-bootlegged radio broadcast from late 1965 that captured the guitarist live in a small New York club with the **WYNTON KELLY TRIO**. It's an extraordinary collection of performances mainly because Montgomery's solos on this set are noticeably freer and more exploratory than on the Verve album *Smokin' At The Half Note*, recorded earlier the same year. Highlights include an incendiary version of Coltrane's Impressions and a blistering original called Four On Six, highlighting Montgomery's astonishingly fluent use of parallel octaves. Jazz luminaries Herbie Hancock and Ron Carter, who worked with the guitarist, contributed to the set's impressively detailed booklet.

Going back to earlier in jazz history, in 1953, bebop luminaries **CHARLIE PARKER**, **DIZZY GILLESPIE**, **BUD POWELL**, **CHARLES MINGUS** and **MAX ROACH** joined forces for a one-off concert at Toronto's Massey Hall. The event was captured on tape, but to Mingus' annoyance, his bass was virtually inaudible, prompting him to re-record his parts in a studio. Now, thanks to ***Hot House: The Complete Jazz at Massey Hall Recordings*** (★★★★★ **Craft Recordings**) - which marks the record's 70th anniversary and comes in 3LP and 2CD configurations – we can hear for the first time the concert minus Mingus' bass overdubs. Though it's fascinating to hear the original, undoctored performance, the conspicuous absence of a solid bottom end vindicates Mingus' decision to redo his bass. There are also seven unreleased tracks – including a Max Roach solo piece, Drum Conversation – where the band plays as a trio without Parker and Gillespie. Thanks to exceptional audio restoration, the music sounds as clear and fresh as if it was recorded only yesterday. Undoubtedly, the definitive iteration of an enduring jazz masterpiece. Like Charlie Parker, double bassist **CURTIS COUNCE** was a Kansas City native but became synonymous with the US West Coast "Cool" scene in the late 1950s. His life was tragically cut short by a heart attack in 1963 but he left behind four top-notch albums, all for Lester Koenig's Contemporary label, including 1957's ***You Get More Bounce With Curtis Counce*** (★★★★ **Contemporary**). Long out of print, the set is now reissued as an audiophile vinyl-only release featuring detail-rich all-analogue mastering by the redoubtable Bernie Grundman. The estimable tenor saxophonist Harold Land is among Counce's sidemen on the seven-track collection that blends jazz standards with hard bop-style original material.

Talking of hard bop, one of the style's premier exponents, tenor saxophonist and noted composer Benny Golson, can be heard playing in **THE JAZZTET**, a largely forgotten and short-lived early 60s group he co-led with trumpeter Art Farmer. Featured on ***Four Classic Albums*** (★★★★ **Avid**) are three studio outings – *Meet The Jazztet*, *Here And Now*, and *Another Git Together*, plus the live recording, *At The Birdhouse*. Featured are different pianists, all then young rising stars: McCoy Tyner, Cedar Walton, and Harold Mabern. Nottingham-born saxophonist **TONY KOFI** won a BBC Jazz Award for his 2005 quartet album ***Plays Monk*** (★★★★ **The Last Music Co**), which is back in circulation again, making its debut on vinyl. The album contains a judicious blend of familiar and obscure Thelonious Monk numbers, which are notoriously tricky to play but Kofi and his confreres (pianist Jonathan Gee, bassist Ben Hazleton, and drummer Winston Clifford) make light work of them.

Moving on to new releases, trumpeter **AMBROSE AKINMUSIRE** opens a fresh chapter in his career with the quietly magnificent ***Owl Song*** (★★★★ **Nonesuch**), arguably his most accomplished recording yet. It comes after a productive 11-year spell at Blue Note where the Oakland musician established himself as an envelope-pushing pathfinder. Here, though, he pulls away from jazz's cutting edge to explore an introspective world defined by an aching sense of melancholy, a deep spaciousness, and an unadorned melodic simplicity. Accompanied by the softly dazzling fretwork of guitar maestro Bill Frisell, and drummer Hernin Riley's undulating polyrhythms, Akinmusire creates a series of wonderfully subdued yet beautifully serene pieces.

As her scintillating fourth album ***Liberated Gesture*** (★★★★ **Sunnyside**) vividly reveals, the award-winning young Taiwanese vibraphonist **YUHAN SU** has developed a singular style and sound. Leading a simpatico quintet that includes alto saxophonist Caroline Davis, New York-based Su paints pointillistic post-bop musical canvases that shimmer with iridescent tone colours.

Also ploughing a *soi-disant* furrow is the enigmatic but ever-intriguing avant-garde auteur **MATANA ROBERTS**, whose long-running series of albums exploring the intersection of history, race and family lineage continues with ***Coin Coin Chapter Five: In The Garden...*** (★★★★ **Constellation**). Combining spoken words with eerie atmospheric soundscapes, Roberts creates an immersive narrative whose focus is a relative who tragically died from an illegal abortion. What transpires is both provocative and poignant.

Finally, the Leeds-based **ANCIENT INFINITY ORCHESTRA**, led by double-bassist and composer Ozzy Moysey, draws musical nourishment from the sounds of the past to define their musical present. The 14-piece invoke the spirit of the late Pharoah Sanders on their astonishing and brilliant debut, ***River Of Light*** (★★★★★ **Gondwana**), a collection of immersive soundscapes defined by fluid modal grooves and lush orchestrations. Spiritual jazz to die for.

ABBA
The Visitors
★★★★★
UMR 4527110 (2LP)

Iconic Swedes' complicated eighth turns 40

In 1981, ABBA's popularity was flagging and their singles stalling as they teetered on the edge, though viewed retrospectively, *The Visitors* is undoubtedly a pop masterpiece made all the better for its emotional depths drawn from the pain of separation. Moreover, the fact they followed this with the wonderfully melancholy The Day Before You Came suggests a band at their creative peak rather than one in terminal decline. ABBA's eighth studio album has been reassessed in recent times, with the electro-charged ambience of the title track ramping up the excitement at their *ABBA Voyage* hologram shows in East London of late, and gets a new lease of life with a 45 RPM remaster here. Once dismissed as expendable, *The Visitors* has proven remarkably durable thanks to their peerless songcraft coupled with their very public conscious uncoupling.
Jeremy Allen

Ancient Grease
Women And Children First
★★
Esoteric EC 2851 (CD)

Prog-rock from the Valleys

Something of a collector's item in Welsh rock circles, Ancient Grease's 1971 release regularly sells for three-figure sums on vinyl. Its intended label was Vertigo, which may explain this, though it actually appeared on Philips. Most songs are by producer John 'Pugwash' Weathers, ex-Eyes of Blue drummer en route to Gentle Giant, and the band contains singer Gareth 'Morty' Mortimer and Graham Williams, similarly destined for Racing Cars. Inevitably, the music struggles to justify the price tag, being a pastiche of the progressive riff-based style of Man (with whom Weathers would spend a decade later in his career). Keyboard contributions from another sometime Man member, Phil Ryan, are noteworthy, especially on his composition Where The Snow Lies The Deepest. An entertaining curio, though not for the first time on CD.
Michael Heatley

Les Baxter
Exotica Absolute
★★★★
Righteous PSALM 23118 D (2CD)

Four albums in one from the godfather of exotica

During the early 1950s, American arranger and composer Les Baxter single-handedly pioneered a colour-infused musical movement that tapped into the exotic; a vicarious escape from the post-war austerity that many were experiencing. Of the four records represented on *Exotica Absolute,* they work best when Baxter is working to a fixed

concept, such as describing *The Passions* (Lust, Terror, Ecstasy) or paying tribute to the cities of the world (Rio and Tehran on *Tamboo!*). Baxter's music employs Latin rhythms, Hawaiian and Polynesian sounds, and even strings inspired by Ravel and Stravinsky, a melange that must have seemed utterly otherworldly. Perceptions have varied ever since from irredeemably kitsch to ironically cool – though this collection is a robust testament to his ingenuity. *Jeremy Allen*

British Lions
British Lions
★★★★
Think Like A Key TLAK 1161 (CD)
They roar again…

This is a flamboyant edition of 1978 debut by the band who came so close to ruling the rock'n'roll jungle. Combining Medicine Head's John Fiddler with members of Mott The Hoople, the dream team rocked the USA, and this pays full tribute with, amid fold-out sleeve and demos, a CD of a breathless San Francisco show. Opening with One More Chance To Run, followed by a reimagining of Garland Jeffreys' Wild In The Streets, it's a primal scream, Morgan Fisher's keyboards duelling with Ray Majors' rip-roaring guitar. Live, there's a covers medley of So You Want To Be A Rock'n'Roll Star, It's Only Rock'n'Roll… and Pretty Vacant, ironic as despite having punk approval, it was the new wave that saw them drift away. *Nick Dalton*

Camel
Air Born: The MCA and Decca Years 1973-84
★★★★
UMR/Decca 4567692 (27CD/5 Blu-ray)
Overkill in the desert

Instrumentally based melodic prog-rockers Camel have enjoyed a long career, ever-present guitarist Andy Latimer fighting critical health problems to steer them into the current decade. It's 50 years since MCA released their self-titled first album, and these 32 – count 'em! – discs more than reflect a fruitful first 10 years. The music is repeated in different mixes on seven of the last nine discs, the final two containing videos, BBC TV performances and the 1984 *Pressure Points* concert.

Yes, the scale of the set is overkill, and it's a shame the new live material can only be accessed by buying material fans will already own – but there's no denying the presentation and the persistence of compiler/sleevenoter Mark Powell in pressing Camel's claims. They had more to say, and hopefully the story – and Latimer's health – continues. *Michael Heatley*

Cymande
Second Time Around
★★★★
Partisan PTKF 3026-3 (LP)
Influential British funk crew's barnstorming second

The recent (re-)discovery of previously little-known, in the UK at least, but hugely influential 70s London Afro-funk troupe Cymande makes for a timely reissue of their 1973 second album. It's a similarly joyous sound (albeit more politically charged) to their magnificent, much sampled self-titled debut. Written in haste after a US tour with Al Green, Cymande tackle inequality, racism, social degradation and the need for self-preservation, choosing to persuade with percussive grooves rooted in their Guyanese and Jamaican heritage. In full flow, it remains potent stuff: the effervescent bass and blaring horns of Genevieve and sunshine African rhythms of Trevorgus espouse boundless positivity and solidarity; Anthracite is insistent, danceable afrobeat-meets-jazz. The glorious, looping, flute-laden Willy's Headache is the highlight, a blissed-out, socially conscious earworm. *Shaun Curran*

Kiki Dee
The Ariola And EMI Years
★★
Demon/Edsel EDSL 0152 (4CD)
Bradford's songbird slips

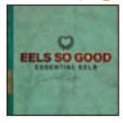
The third in a series of gorgeously packaged box sets, this takes Kiki Dee into the 80s – a spotty decade in comparison with her Elton-patronised 70s on the Rocket label. As in the 60s, when she chased unlikely fame on Motown, she was dancing to others' tunes rather than setting her own agenda. Happily, Kiki sings on today in a duo format with Carmelo Luggeri that clearly suits her well. Two of this set's four discs are previously released albums, 1981's *Perfect Timing* and 1987's Dave Stewart-produced *Angel Eyes*: a third contains singles and demos, while the gem for Dee fans is the unreleased 1982 LP *Two Sides To Every Story*. In many ways Kiki's gifts made her a natural for musical theatre; that was her next stop, her 80s recordings soon forgotten. *Michael Heatley*

Dire Straits
Live 1978-1992
★★★
UMR/Mercury 00602455539229 (8CD, 12LP)
All the live Straits you'll need

Dire Straits managed two official full-length live albums in their career; 1984's acclaimed *Alchemy* caught them at their peak while 1993's less stellar *On The Night* was the signal for Mark Knopfler to take solo flight. This collection offers both titles remastered plus a *Live At The BBC* set (recorded 1978, released 1995) and, the holy grail for fans, an unreleased Rainbow Theatre show from 1979. This includes four encores of classic rock'n'roll with Thin Lizzy's Phil Lynott guesting that haven't really worn that well.

Songs are showcased that didn't make it to the official releases due to time considerations, while writer Paul Sexton's access to Knopfler adds value to the set. More detailed revelations on the music would, however, have been welcome. *Michael Heatley*

Eels
Eels So Good: Essential Eels Vol 2 (2007-2020)
★★★★
E Works EWORKS 125 (CD, 2LP)
Mr E's beautiful blues collated, again

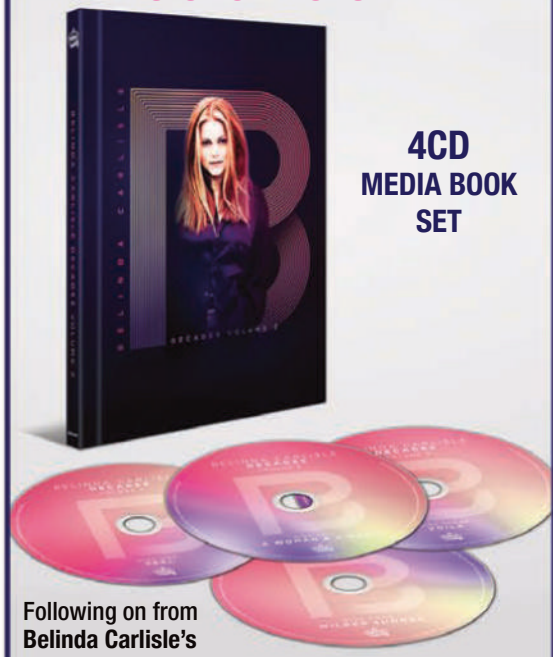


Eels' second Best Of compilation is testament to Mark "E" Everett's if-it's-not-broke-you-don't-have-to-fix-it-too-much approach: across these 20 tracks he remains as lovelorn, miserable and self-deprecating as in 1996, while his knack for wrapping those feelings in bittersweet, wry, gruffly sung blues-rock-based vignettes has proved enduring. While not as essential as *Volume 1*, this collection nonetheless features some of his best songs – the beautifully sad A Line In The Dirt, the outstanding, wistful, Mistakes Of My Youth – and the occasional arresting stylistic diversion (the fuzz-rock of Peach Blossom; the cathartic buoyancy of aptly titled Wonderful, Glorious). Some extra cuts – songs used for *Shrek* and *Yes Man*; three previously unheard tracks including sweet new festive number Christmas, Why You Gotta Do Me Like This – will satisfy completists. *Shaun Curran*

NOW ON edsel RECORDS

BELINDA CARLISLE

DECADES VOLUME 2: THE STUDIO ALBUMS PART 2



4CD MEDIA BOOK SET

Following on from **Belinda Carlisle's worldwide "Decades" tour of 2022-23**, the Edsel label is proud to present the **second volume in a series of media book sets of Belinda's recordings.** This **second 4 CD set** contains **Belinda's last four albums: "Real"** (1993), **"A Woman And A Man"** (1996), **"Voila"** (2007) and **"Wilder Shores"** (2017).

The first two albums feature **six hits**, including ***Big Scary Animal, Lay Down Your Arms, In Too Deep, Always Breaking My Heart, Love In the Key Of C*** and ***California.*** **"Voila"** features Belinda's **covers of French songs** (both well-known, and less well-known), while **"Wilder Shores"** features **yoga chants** set to **new rock and pop melodies.**

The **36-page booklet** includes the **lyrics** and **credits,** plus **annotation for each album (for "Wilder Shores" by Belinda herself) and photos.**

AVAILABLE FROM amazon.co.uk

SOUL COLLECTOR

By Lois Wilson

ARETHA FRANKLIN's ***A Portrait Of The Queen 1970-1974*** (★★★★ **BMG**) collects together Aretha's first five albums of the 70s in a 6LP or 5CD box with the album set including a disc of alternate takes, outtakes and demos. Four of the albums – 1970's *This Girl's In Love With You*, the same year's *Spirit In The Dark*, 1972's *Young Gifted And Black*, and *Let Me In Your Life* from '74 are produced by Atlantic's A-team Tom Dowd, Arif Mardin and Jerry Wexler while 1973's *Hey Now Hey (The Other Side Of The Sky)* pairs her with Quincy Jones. Each album is a classic; *This Girl's In Love With You* profiles Aretha as interpreter; 10 of the tracks being covers with Aretha going back to church on readings of Son Of A Preacher Man, The Dark End Of The Street and The Beatles' Let It Be, which was issued two months before The Beatles version (Paul McCartney had sent her a demo of the song). Call Me, the album's one original, is the album's highpoint though, filled with hurt and anguish and written after her divorce from Ted White, her husband of seven years. David Hood, who played on the session, said Franklin was crying while recording it.

Spirit In The Dark, meanwhile was recorded partly in Miami and raises rafters with the exceptional title track and Pullin', while covers of Ben E. King's Don't Play That Song and BB King's The Thrill Is Gone become part of the healing process. *Young, Gifted And Black* is her most overtly political album, aligning her with the 'black is beautiful' movement with the title track, a cover of Nina Simone's civil rights anthem, in her hands a joyous hymnal "Thank you Jesus," she cries out during the song's introduction – while Rock Steady, a US No 9 pop hit, and yet another classic, is pure ecstatic funk featuring Dr John, the Memphis Horns and Bernard Purdie.

Then *Hey Now Hey (The Other Side Of The Sky)* and *Let Me In Your Life*, two largely unsung albums. The first was initially conceived as a jazz album with tracks such as Moody's Mood but then stretches out most notably with the sublime Angel, written by her sister Carolyn Franklin. The second, her first US R&B No 1 since 1969's *Soul '69* is ripe for rediscovery with the peerless Until You Come Back To Me, I'm In Love and Ain't Nothing Like The Real Thing marking her full transition from 60s legend to 70s star.

As part of MFSB, Philadelphia International Records' house band operating out of Sigma Sound Studios, drummer Earl Young helped architect the 70s soul sound and, with his extensive use of the hi-hat, disco too. ***Groove Machine: The Earl Young Drum Sessions*** (★★★★ **Kent**) provides a vivid snapshot of his work. Spanning 1964 to '77, it's a judicious mix of rarities and big hitters. In the former camp, 1965's Storm Warning by The Volcanos, a five-piece founded by Young and signed to Arctic – they later reconfigured as The Trammps, here also with a 1975 medley of Penguin At The Big Apple and Zing! Went The Strings Of My Heart. In the latter, we get peak Philly with the O'Jays' Backstabbers from 1972, Harold Melvin and the Blue Notes' The Love I Lost (Part 1) from 1973 and the 1975 version of The Sound Of Philadelphia by The Three Degrees.

Gary, Indiana birthed the Jackson 5 but as ***Skyway Soul: Gary, Indiana*** (★★★★ **Numero**) shows, they weren't the only ones making sweet soul music in the US capital of steel, see 1970's Wait A Minute Girl by The Newday issued on On Top Records, 1972's Main Squeeze by Nate Evans on Twinight – Evans later joined The Impressions – and former Mellowtones founder Wilton Crump's sole single Think It Through flipped with Give Your Love To Me on Olive Branch Records.

The much bootlegged **STEVIE WONDER** set ***Live At Berkeley 1973*** (★★★★ **Cadiz-timeline**) is issued on double CD. Recorded at the Berkeley Community Theatre on 4 March 1973, Wonder is at the top of his game, (his backing band, Wonderlove, are exceptional too) on a set that spans funky readings of Signed, Sealed And Delivered and Superwoman (Where Were You When I Needed You) to Me And Mrs Jones and Killing Me Softly.

ROSCOE GORDON was a pianist, singer and songwriter who, as part of the Beale Streeters, cut his teeth alongside BB King and Johnny Ace, before recording for a number of labels including RPM, Chess, Duke, Sun and Vee Jay. ***Just A Little Bit: The Singles Collection 1951-61*** (★★★ **Acrobat**) is a two-disc round up, with standouts including Booted, his US R&B No 1 recorded with Sam Phillips and the title track, which penned by Jimmy McCracklin hit the US R&B No 2.

THE MIGHTY CLOUDS OF JOY's ***Kickin'*** (★★★★ **Omnivore**) is the gospel quartet's 1975 album recorded at David Studios in Atlanta with producer Dave Crawford and arranger Mike Terry and mixed at Sigma Sound Studio. Originally issued on ABC Records, it takes gospel into new places with single Mighty High and an ace cover of Stevie Wonder's Superstition.

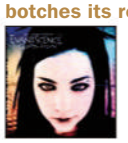
SCOTT WARD is a Piedmont, Alabama bassist, singer who plays blues, soul and R&B. In 2016, he recorded a session with Veda Pickett, Wilson Pickett's daughter, at Fame Studios in Muscle Shoals (it's on Soundcloud and is great). He also started recording his tribute to Wilson Pickett, ***I Believe I'll Run On: A Tribute To Wilson Pickett*** (★★★ **Tone In Motion Records**) that same year but recordings were halted when he was involved in a near fatal car crash. Once recovered, he gathered organist Spooner Oldham, bassist David Hood and guitarist Travis Wammack, all who played with Pickett, and finished it. The 11 covers and one original – Giggy Giggy Googy Googy, which is how Jerry Wexler described Jimmy Johnson's guitar sound on Pickett's records – are delivered with a Blues Brothers-style enthusiasm and Steve Cropper joins in for good measure on 99 And A Half Won't Do (Cropper of course co-wrote the 1966 hit with Pickett and Eddie Floyd).

Evanescence
Fallen

★★★

Craft 7256192 (2CD/2CD/2LP/ Cassette, 2LP, Cassette)

Alternative 00s classic botches its reissue



Arriving at the height of blokey nu-metal and pop-punk, Evanescence's transatlantic classic Bring Me To Life was both a mighty dark pop triumph and influential on a following generation including Paramore, Lemuria and Soccer Mommy. Various line-up changes and a long hiatus mean Amy Lee isn't as celebrated as much as she deserves but, 20 years on, her band's powerful debut remains important. It still offers catharsis too, My Immortal and Taking Over Me as epic as Jim Steinman and as melodic as The Cure. The reissue is frustrating, however: only 10 bonus tracks on CD2, with the boxset's extra 10 demos added to – sigh – a cassette. Format frustrations aside, one of the decade's finest albums deserves rediscovering. *John Earls*

The Feelies
Some Kinda Love

★★★★

Bar None Records BRN-CD-301-1 (CD, LP)

Velvet classics covered on the stage

Subtitled 'Performing The Music Of The Velvet Underground' this is a 2018 concert, the hypnotic, guitar-driven Americans honouring the band that inspired them. The group had opened for Lou Reed on his 1989 comeback tour and this sell-out show on New Jersey home territory marked the opening of New York's multi-media Velvet Underground Experience. It's a triumph, recalling the Velvets sound but never close to being a tribute act. The twin guitars of Glenn Mercer and Bill Million add a twinkle, right from the opener, a delicate Sunday Morning, through I'm Waiting For The Man, a splendidly languid Sweet Jane, a rocking White Light/White Heat and much more in a helter-skelter 18-track set. The Velvets' spirit with the sublime character of The Feelies. *Nick Dalton*

Roberta Flack
Lost Takes

★★★★

Arc ARC 4 LP (LP)

Before she was killing us softly

Like her Atlantic Records label mate Aretha Franklin, Flack honed her vocals and piano playing in the church. But because she forged a distinctive style that was jazzier and lacked the Queen of Soul's melismatic flamboyance, she inhabited a unique space in the R&B world. This LP's 12 tracks, a mesmerising mixture of folk, jazz, blues and show songs dating from 1968 and reflecting the singer's eclectic live repertoire at the time, were unveiled in 2020 as part of an expanded 50th-anniversary CD edition of Flack's debut platter, *First Take*. Flack, accompanied by bassist Marshall Hawkins and drummer Bernard Sweetney, is in fine voice, especially on the funky finale, Groove Me. Even though none of the performances made *First Take*, they reveal Flack's remarkable ability to personalise other people's songs. *Charles Waring*

Chico Hamilton
The Master

★★★★

Craft Recordings CR 00698 (LP)

Jazz drummer's Little Feat collaboration hits 50

Besides being an accomplished tub-thumper

and a pioneer of 50s West Coast cool jazz, Hamilton was also a bat-eared talent spotter who introduced the world to future saxophone icons Eric Dolphy and Charles Lloyd. In 1973, Hamilton went off-piste, recording *The Master*, a one-off release for Stax's Enterprise imprint. The record, now released on purple-marbled vinyl, is an unlikely collision of post-bop jazz with sweaty southern rock, stemming from a series of studio jams with Little Feat. Though abhorred by puritanically minded jazz fans, the long-forgotten project not only exemplifies Hamilton's unblinkered eclecticism but also testifies to Little Feat's astonishing versatility. Highlights include Feels Good, a churning Santana-esque workout highlighting Lowell George's searing slide guitar, and the pulsating Latin groove,

Hot Shot

French uberproggers celebrate the 50th of their first masterpiece with monolithic megabox. *By Kris Needs*

Magma: another solemn afternoon in the Dulwich Hamlet away end

Magma
Une Histoire De Mekanik
★★★★★

Seventh MDK 50 BOX (7LP)

No other band, prog or otherwise, could devote a multi-vinyl boxset to half a century of evolutionary incarnations relating to one single track. But this is Magma, the cataclysmic ensemble formed in 1969 by French thermonuclear jazz drummer Christian Vander which, over the decades has become both ultimate cult band and the original progressive rock era's longest-running space opera.

Always devastating live but initially falling short on two feet-finding French-released albums, Magma's first classic line-up solidified around stentorian Basque vocalist Klaus Blasquiz, demonic bassist Jannick Top and Vander's wife Stella leading the chorale. Now, deploying hugely powerful precision-drilled onslaughts, ecstatic supernova jazz flights and Orff-like chorales, Vander could realise and unleash *Mekanik Destructiv Kommandoh*, his epic sci-fi tale charged with disturbing portents of planet earth's self-destructing spiritual and ecological future, sung in his self-invented Kobaian language (If this sounds a bit heavy, it should also be mentioned how Vander was so grief-stricken when his hero John Coltrane died in 1967 he formed Magma to continue the sax titan's mission of hope and soul-hoisting catharsis).

Surreally managed by Giorgio Gomelsky at this time, Magma signed to A&M, recording *M.D.K.* at the Manor Studios in Oxfordshire with the pre-Andrew Oldham Rolling Stones associate producing. Despite suffering in post-production, the album's behemoth power, operatic complexity and sheer alien strangeness caused an immediate stir, winning lifelong fans (including John Lydon) while scaring away prog lightweights, all compounded by the brutal virtuoso ferocity of live shows (Seeing Magma at this time remains this writer's most overwhelming gig experience of all time).

It comes as little surprise to discover *M.D.K.* didn't just arrive fully formed, slowly evolving in live sets from a six-minute sketch on 1971's *Puissance 13+2* compilation, including LP1's prototype *Mekanik Kommandoh* captured in Paris the following year. It's followed on LP2 by January 1973's acoustic studio rendition with the Storchhaus Orchestra Choir that got rejected by A&M demanding a weightier electric set. This they got after Jannick Top arrived to propel Vander to further heights and cement the definitive album version at the Manor that April (where Vander claims Mike Oldfield pilfered elements for *Tubular Bells*).

The album's sheer alien strangeness caused a stir

Sitting next to Theusz Hamtaahk and Wurdah Itah in the Theusz Hamtaahk (Time of Hatred) trilogy, *M.D.K.* underwent several live manifestations over subsequent decades, including 1994's Les Voix de Magma reimagination with 60-piece choir and 1995's 25th anniversary concert version rewritten for children's choir and teenage musicians (both LP4). A 30th anniversary show at Paris' Trianon Theatre in 2000 saw a brass-expanded version of Magma exploring further nuances in the track before the jaw-droppingly apocalyptic climax requiring several minutes of dissonant glowering to level off LP5.

Previously only on DVD and now LP6, 2005's thunderous exorcism of the track during Magma's landmark residency at Paris's Le Triton saw pastoral new midsection and the thunderous return of Jannick Top, pushing low frequency bass abuse to new depths in his solo. Finally, LP7 catches Magma's current line-up (including five more singers), introducing new subtleties and old wisdom at Rennes Opera House in 2021.

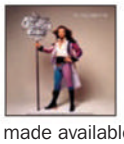
When *M.D.K.* first manifested, reviewers routinely declared, "You have never heard anything like Magma." Remarkably, given rock's innate copycat nature, that still applies, while Vander's message resonates louder than ever. Joined by 85-page book, cool wall flag and hand-numbered certificate, this magnificent 2000-pressing artifact provides a suitably heavyweight monument to Magma's first masterpiece. Next came 1974's *Kohntarkosz*, Vander's second 'Zeuhl Music' masterwork that launched his Egyptian tomb thread, but that's another story. And hopefully a second beautiful box set.

Conquistadores 74. It's forgotten gold.
Charles Waring

Jethro Tull
Warchild II
★★★

Chrysalis 0190296762352 (LP)

Fifty years on, a ceasefire



This 11-track vinyl offering brings together offerings previously made available on a bewildering number of EPs, reissue packages and retrospective compilations. All date from the fertile period between December 1973 and October 1974 when Tull rebounded from the controversial *Passion Play* concept album to fashion and release the altogether more commercial *Warchild*. Only the title track and Tomorrow Was Today are actually alternate takes from that album, but mainman Ian Anderson has radically re-evaluated the period and now considers it ripe for reappraisal. David (now Dee) Palmer's orchestrations, not to mention Anderson's brief dalliance with the alto saxophone – he returned to flute after the recording sessions – give this music a different slant Tull fans will appreciate. With the classic albums boxed and reboxed, creative recycling on vinyl is clearly the way forward. *Michael Heatley*

Mike Makhalemele and Winston 'Mankunku' Ngozi
The Bull And The Lion
★★★★

We Are Busy Bodies WABB-170 (CD, LP)

Vintage jazz-funk from Johannesburg

Makhalemele ("The Lion") and Ngozi ("The Bull") were two saxophone giants of South Africa's vibrant 70s jazz scene. The pair's only collaboration was this sensational 1976 album, a groove-based jazz-funk offering, which in its rare original pressing on Jo'Burg Records often commands three-figure sums. Fans of early Grover Washington, Jr. will find much to savour on the well-produced set, whose three tracks range from the addictively breezy opener, Togetherness, and the melodically infectious Snowball to the gorgeously soulful ballad, Rainy Day, which takes up all of side two. Among the accompanying musicians are the noted South African pianist Tete Mbambisa plus members of the group Rabbit: guitarist Trevor Rabin, bassist Ronnie Robot, and drummer Neil Cloud, who all make tasteful contributions. A lost gem.
Charles Waring

Manfred Mann
Hits From The Sixties
★★★★

Artist Approved BROLLYBOCD 1 (CD)

The weekend started here

Formed in 1962 around jazz-fixated duo keyboardist Mann and drummer Mike

Hugg (singer Paul Jones having turned down the Stones), the Manfreds' golden chart run essentially soundtracked the 60s after 5-4-3-2-1 became *Ready Steady Go!*'s theme tune. Denied the chance to write their own singles, the Manfreds made personalised hits of other people's, including the Exciters' Do Wah Diddy Diddy, Maxine Brown's Oh No Not My Baby and Dylan's If You Gotta Go, Go Now, Just Like A Woman (introducing singer Mike D'Abo) and *Basement Tapes* singalong Mighty Quinn. Semi-Detached, Suburban Mr James and Fox On The Run continued their sophisticated pop progression. Boasting a 60s cover illustration by former Manfred Klaus Voormann, this immaculate collection beautifully re-establishes the group's vital contribution to that magical decade.
Kris Needs

Dave Mason
Long Lost Friend: The Best Of
★★

Floating World FLOATM 6449 (CD)

No yachting footwear required

Though first hit Hole In My Shoe, penned for Traffic, isn't present, Mason can point to a successful career in his adopted US. Most of the 18 songs here were FM radio staples back in the day, and he references his Traffic career with a live version of Feelin' Alright. A well-turned cover of Carole King's Will You Love Me Tomorrow was a US Top 40 hit but the gem here is We Just Disagree, written by his lead guitarist Jim Krueger. This compilation dates from 1995, by which time Mason was long past his commercial period; new sleevenotes add value, but much of this music can now be filed under generic "yacht rock".
Michael Heatley

Junior High

Dateline 1972, and Ziggy waves his magic wand at a failing rock band. Glam slam, thank you ma'am! *By Michael Heatley*

Mott The Hoople: the dudes abide

Mott The Hoople
All The Young Dudes 50th Anniversary Edition

★★★★

Snapper SMABX 1233 (2CD/2LP/12", 2LP)

The story has passed into legend of Mott The Hoople, the road-weary band saved from breaking up by the gift of a song from David Bowie. It titles this, their fifth album, which the Starman himself produced for a new label, CBS. It also introduced singer Ian Hunter to Bowie lieutenant Mick Ronson, whose later recruitment to Mott The Hoople as guitarist hastened their downfall – irony all round, then.

Ironically, too, this wouldn't be their most successful long player. It stalled one place short of the Top 20, and would be eclipsed, both chart-wise and in musical consistency, by 1973's *Mott*. But the double whammy of Bowie and his unique musical donation seemingly justifies this deluxe iteration. "It's like a Mott the Hoople album with David coming and doing a little bit of sax, a backing vocal, a little bit of hitting a musical anvil and stuff like that," the band's late drummer Buffin told me on its 30th anniversary 20 years ago. "All the subtle bits were Bowie, all the unsubtle bits were us!" It's true that the second biggest gift Bowie gave Mott was confidence. He introduced them to studio techniques they'd been unaware of, like the double-tracking on the All The Young Dudes vocal. And the juxtaposition of Hunter's voice and piano with Ronson's sumptuous orchestration on the album closing track, Sea Diver, remains breathtaking. But 1972's Mott was a democracy, of sorts. Two important contributors were organist Verden Allen and guitarist/co-lead vocalist Mick Ralphs. The latter's Ready For Love and One Of The Boys would both, two years later, be turned into hits by his new band Bad Company, the latter reworked and renamed Can't Get Enough. Allen contributed the very live-sounding Soft Ground, the track perhaps most typical of the old, anarchic Mott, and with the band apparently heading glam-wards it was unsurprising he jumped ship soon after.

This box offers extra audio bits and pieces, some of which have been available before on rarities compilations and – like the Bowie-sung title track – on the 2006 reissue of *…Dudes*. Sleeve notes by Hunter-approved scribe Campbell Devine in a 72-page hardback volume are certainly welcome, but those who purchased his now out-of-print Mott history or recent two-volume Hunter biography will know much of the detail. It's a tale already told, but a great tale nevertheless. There's also the now obligatory box-set memorabilia/paraphernalia, including two posters, three art prints, fan-club membership card and numbered certificate. If the three-figure price tag repels, there's a "basic" 2LP set, the remastered original album paired with a rarities disc.

Singles-chart success turned a lot of existing Mott fans off back in 1972 – and, as Buffin revealed, they took a while to come round. "After the hit, the fanbase dematerialised. That was a lot of hard work to get back. Somehow we'd 'gone glam', and we hadn't. It was still the same bloody group, still the same stupid clothes that we'd always worn – the only difference was (bassist Pete) Watts could afford to buy proper spray for his hair instead of Ford Escort silver!" A somewhat patchy album, *All The Young Dudes* was Bowie's vehicle – but its celebrity driver sure turned Mott The Hoople's career around.

Q&A

Ian Hunter on working with Bowie, giving fans what they want and how this box set came together.

How much of the album's aura is due to Bowie's involvement?
He gave us …Dudes, that was the hit. Before that we were doing okay. We were on Island Records, but after we played a gas tank in Switzerland where the sound was awful we split up. We got back to England, and Pete Watts rang David for a gig because he was forming the Spiders. He was a fan, we didn't know. He gave us Suffragette City, we said no. He gave us …Dudes and we said yes.

Weren't the recording sessions kept secret from your then-label?
Johnny Glover and Alec Leslie were bookers for Island, and we had a tour coming up, the Rock'n'Roll Circus Tour. Chris Blackwell said, "You're doing this tour, whether you like it or not – I don't care that you've split." He'd invested in us. And every night, wherever we were, Johnny and Alec would see these huge bouquets of flowers in the dressing room and wonder who they were from: they were from David courting the band! We moved from Island to Columbia/CBS. Chris had been good to us, he held on to us for four albums, but he liked the naturals: the Paul Rodgers, the Steve Winwoods. [Former producer] Guy Stevens kept us on Island. Everybody else had natural talent: we just had exuberance and spirit. The spirt of rock'n'roll. I saw Jerry Lee, I saw Buddy Holly, I saw Sam Cooke: these were the greats to me. We tried to inject that into it.

What was your opinion of Bowie when you met?
He'd had the hit single Starman and he was sitting at home. David wasn't really doing much at the time, and we were a way to get him out of the house. He'd done …Dudes, but in a lower key;

> "I learned from David what kind of level you've got to be"

I think he was looking for a fresh injection. We happened at the right time. He was really great, no side to him whatsoever, a good sense of humour. We went into Trident, cut the album and it was great fun. Very positive.

Was it a double-edged sword for you as a songwriter that the band's signature track came from someone else?
I learned from David in the studio, and also as a writer, what kind of level you've got to be on – we upped it after that. Before that we just approached it as a gig. We used to copy The Kinks for 40 minutes! We had great fun, and had a great army of supporters, but we didn't think about the future or business at all. Our publishing deal with Island was absurd but we didn't care. I'd been in factories and I knew this was preferable.

Was the perception of the record different in the States than at home?
Oh yeah. It didn't make the Top 40 in the US cos it was considered gay. On the road it didn't matter, but somehow in "recordland" it did matter. I remember Bette Midler was touring the same towns as we were and we were getting a lot of gays coming to our gigs, but US radio wasn't playing it. Then the BBC said We're not playing it cos you said Marks and Sparks, and I had to fly back from America to re-record one line just so we could get on *Top Of The Pops*.

Whose idea was the box and were you involved?
Ian Crockett at Snapper. He's fantastic, he's just so enthusiastic about music. There aren't many of them left and Crockett is one of them. I had nothing to do with it. They might ring me up, but for me it's gone. What I'm thinking about is what I'm doing next. I'm very appreciative that people like Ian keep the flag flying, but I'm still working on new stuff.

Have you ever not played All The Young Dudes live?
You can't really: that's not fair. I've always said if it was Chirpy Chirpy Cheep Cheep I'd have dropped it 40 years ago. But it's not, it's a great song. That's what a lot of people came for and you give it to 'em.
As told to Michael Heatley

Barbra Streisand: she picks a selection of her personal highlights on a new set

The Move
Shazam
★★★
Esoteric ECLECLP 2538 (LP)
Vinyl reissue of ELO-forerunner's heavy rock "misadventure"

The Move hadn't put a foot wrong before 1970, releasing a glut of commercially-successful 45s written by undersung pop prodigy Roy Wood; such hits would go on to influence glam and even punk. Naturally, self-sabotage reared its head and the band began to fall apart, but not before turning their backs on pop for what at the time seemed like a more credible progressive direction. *Shazam* is full of hard-rocking peregrinations and unexpected interjections of Brummie banter, with fewer Wood songs than usual, more's the pity. Nevertheless, more than half a century later, reheated versions of Cherry Blossom Clinic and Hello Susie absolutely cook with the volume turned up to ear-melting, neighbour-vexing levels (they'll definitely want to move). *Jeremy Allen*

New World
The Albums
★★★
Cherry Red QGLAMCDT 175 (3CD)
Nostalgic folk-pop on CD for very first time

Before the early Seventies' most emblematic songwriters Nicky Chinn and Mike Chapman stoked the heyday of Sweet, Mud and Suzi Quatro, they crafted singalongs for Mickie Most's Opportunity Knocks winners, Australian folk-pop act New World. The irresistible hooks of Tom Tom Turnaround, Kara Kara and Sister Jane brought chart glory; Living Next Door To Alice, oddly, didn't. After these three albums, between 1971 and 1975, they were forgotten. A court case regarding rigged votes on the TV show tarnished their rep (although they were acquitted). The albums have sweet moments, from If You Could Read My Mind to Killing Me Softly, and Russ Ballard pens some tunes once Chinn and Chapman have swanned off, but nothing equals those emotive hits. *Chris Roberts*

Opeth
Damnation
★★★★
Music For Nations 19658861181 (CD, LP)
Exclusive 20th-anniversary re-issue

Originally released in April 2003, Opeth's seventh album

displayed a deep-seated change in direction for the Swedish quartet. Although it had been recorded at the same time as *Deliverance*, released just five months previously, it was the light to its predecessor's darkness: *Deliverance* is heavy and uncompromising, while *Damnation* features (for the first time) clean vocals throughout as well as a Mellotron. Grounded in largely acoustic backings, the material leans much more towards a progressive metal future than an extreme metal past, and the result is a deeply introspective and beautifully creative album. *Damnation* was remixed by producer Steven Wilson in 2015, and although it's been available on vinyl before this emerald anniversary release features 'exclusive and deluxe' versions, which includes its debut on picture disc. *John Tucker*

Pearl Jam
Vs. (30th Anniversary Edition)
★★★★
Sony 19658830051 (2LP/LP)
How the grunge stars surpassed their debut

Some people think Pearl Jam's second album was not as good as their first. Those people are wrong. Appearing two years after 1991's *Ten*, *Vs.* had greater variety and was much livelier. Its lyrics were more imaginative and, at times, socially satirical. It had an angora goat on the cover rather than the musicians doing a group high-five in bad clothes. Its earthy production was a huge leap forward, marking the beginning of a long and fruitful relationship with Brendan O'Brien. There's no bonus content here, perhaps because that barrel's been scraped dry by prior reissues and comps. The remastering job isn't major either. It's still a bona fide classic of the era, so if you don't own it already… *JR Moores*

Pentangle
Reunions, Live & BBC Sessions 1982-2011
★★★★
Cherry Tree CRTREE 4 BOX 027 (4CD)
Flamboyant folkies through the years

On this four-CD, 58-track, three-decade homage to the arty, jazz-inflected folkies, the first CD alone trawls the years with BBC recordings, from a World Service airing of a 1982 Cambridge Folk Festival set to Later With Jools Holland. Disc 2 chronicles the band's 1982 Italian tour. The other two feature their final double album, *Finale: An Evening With Pentangle*, recorded in 2008. Astonishingly, the original line-up only falters with injured drummer Terry Cox missing from the first set – there's always the twin guitar elegance of Bert Jansch and John Renbourn, Danny Thompson's dramatic double bass and the ethereal vocals of Jacqui McShee. All the favourites are here – Light Flight five times, Train Song a couple, but nothing's quite the same twice. *Nick Dalton*

Jonathan Richman
I, Jonathan
★★★★
Craft Recordings CR 07158 (LP)
An underrated classic bounces back

Out of the blue and into the blue, Richman's 1992 lo-fi gem is gets a posh, limited edition white and blue splatter vinyl release, somehow reflecting the innocence of the track That Summer Feeling. The album has the wonderful home-crafted charm of *Rock'n'Roll With The Modern Lovers* 15 years earlier, a cheery chums-in-the-basement making it up as they go along feel. From the 50s rock air of Parties In The USA to the bizarrely heartwarming I Was Dancing In The Lesbian Bar to Velvet Underground, a playroom tribute to his heroes, it's a delight of acoustic guitar riffs, kitchen sink percussion and quietly whooping backing vocals led masterfully by Richman himself. *Nick Dalton*

Barbra Streisand
Evergreens
★★★★
Columbia 19658820081 (CD, LP)
Babs picks her personal career favourites

In honour of six decades on her label – beat that, Madge – and to bounce off her new memoir, Streisand personally selects 22 of best. None of them have appeared on compilations before, but the first thing you're going to do is implode with grief because there's nothing from the peerless *Guilty* here. The Way We Were is also, outrageously, benched. Evergreen makes the cut, as you may have guessed from the title, but mainly it's her readings of standards like Bewitched, Bothered And Bewildered, Where Or When and The Windmills Of Your Mind. She can sing a bit, you know. She's in a league of one, vocally, and makes Moon River shine anew. Her talent's even greater than her fame. *Chris Roberts*

Ara Tokatlian / Enrique Villegas Inspiración
★★★★
Altercat Records ALT 021 (CD, LP)
Cult Argentinian spiritual jazz nugget unearthed

Created by the somewhat unlikely pairing of Ara Tokatlian and Guillermo Bordarampé from 1970s Argentinian prog rock group Arco Iris and veteran jazz pianist Enrique "Mono" Villegas, this 1975 album might best be described as 'a vibe'. Largely percussion-less and full of emotive saxophone and flute passages it recalls some of the more spiritually rich jazz recordings of the era. Backed up by Villegas' lyrical piano and Bordarampé's supple bass lines, Tokatlian's expressive saxophone dominates tracks like En la Ola De Tus Ojos, which feature him wailing and keening in the best Coltrane tradition. A switch to flute elsewhere delivers a more mellow, almost New Age, brand of spirituality. It's hard not to imagine the trio perched on an Andean ledge as the echoed flutes swirl mist-like atop the sound of wolves howling. *Paul Bowler*

Sven Torstenson
Drugs
★★★★
Be With BEWITH 136 LP (LP)
Electronic library classic unearthed. Inject it into your veins!

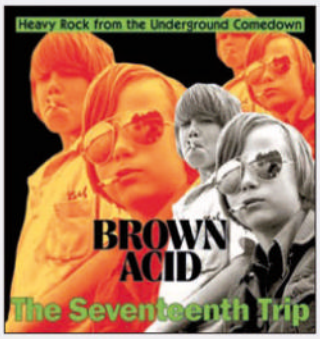
The ears of Kendrick Lamar fans will prick up when they hear Floating Illusions, a Sven Torstenson track from 1980 which K-Dot sampled on Barbed Wire from 2010. As for *Drugs*, the cult classic album that that sample is lifted from, it has been hard to come by it in recent times, changing hands for up to £200 a pop. Thankfully reissue specialists Be With have excavated this library record from the annals of time and returned it back to the future where it belongs. Tracks such as the analogue-y, psychotropic-y 'Euphoria' seem so advanced in their sonic textures that they almost sound prescient. 'Heroin', meanwhile, makes doing drugs sound just as fun as when the Velvet Underground were advertising them. *Jeremy Allen*

PSYCH COLLECTOR

By JR Moores

Brown Acid The Seventeenth Trip (★★★★ **RidingEasy**) opens powerfully with the swaggering Ethereal Genesis by Grapple. There's plenty more downer-rock fun to be had thereafter, be it the pretty funky Smokey Bear by the excellently named Stone Hedge or Image's shameless plagiarism of Black Sabbath. Well, they wouldn't be the only ones.

New York's **SABBATIS** formed in 1968 when Ozzy and co. were still trading under the name Earth so they can't be accused of riding the Brummies' coattails. ***Warning In The Sky*** (★★★★ **Guerssen**) was intended as their demo. The recording failed to get them signed, a heinous oversight on the part of label execs because even a panel-show talent-spotter like Amanda Holden would recognise this group's god-fearing material rocked hard. Even though Sabbatis didn't have the fanciest tools at their disposal, an impressive sound was captured by their producer in his parents' basement. Mick Guzauski would go on to win several Grammy awards for his work with the likes of Daft Punk.



If you like your psych with generous helpings of organ, you'd also be advised to hear **PULSE** from New Haven, formed by members of Bram Rigg Set and The Shags. 1969's ***Pulse*** (★★★★ **Guerssen**) reaped the benefits of having a non-instrument-playing vocalist (Carl Donnell) as well as a full-time harmonica player (Jeffrey Potter). The four other musicians made a righteously blues-based racket too.

Fuzzier frolics can be found with **MAJIC SHIP**, another New York outfit who managed one record before disbandment. They were their fixations on their sleeves by making the centrepiece of ***Majic Ship*** (★★★★ **Guerssen**) an 11-minute medley of Neil Young's Down By The River and Stephen Stills' For What It's Worth. Their harmonic originals cut the mustard too. Fate had it in for them, unfortunately. A follow-up album was abandoned because most of the band's equipment was destroyed when their apartment burnt down in January 1971. Hippies don't believe in insurance.

"We've got something going…" sang **TELEGRAPH AVENUE** on the opening song to their debut album. They weren't wrong. Based in Lima and influenced by the heady San Franciscan scene, they sang in English and also worked native musical trickery into their melodic and energetic take on psychedelia. 1971's ***Telegraph Avenue*** (★★★★ **Munster**) wasn't recorded to the most professional standards yet this hardly dampens the power of the songs which must have been thrilling to witness live. As proof of that, Peru's dictatorship soon clamped down on its country's vibrant music scene.

In a parallel universe, **HERMANO** are as popular as Queens Of The Stone Age. Alas in this world they lost the battle for airplay and column inches. This could be because they were slower out of the starting block but perhaps also through lack of schmoozing so shamelessly. Formed by John Garcia after other short-lived post-Kyuss projects, Hermano released their debut in 2002, the same year as QOTSA's *Songs For The Deaf*. Unlike that platinum opus, ***…Only A Suggestion*** (★★★★ **Ripple**) did not feature appearances from Mark Lanegan, Saint David of Grohl or (erm) Dean Ween from Ween. What Hermano did have was Garcia's soulful and throaty growl, wry lyrics aplenty, the ex-drummer from Afghan Whigs, and riffs none-the-phatter. The LP gets the job done without outstaying its welcome in a cool 28 minutes, so extra points for efficiency.

How different music might be were it not for the pioneering electro-psych of Silver Apples. Simeon Coxe passed away in 2020 while working on the collaboration ***Mirage*** (★★★★ **Important**) by **SILVER APPLES & KAWABATA MAKOTO**. The LP offers four different slices of gorgeous sonic gloop. Dragonfly's First Flight is a long instrumental that'll easily hypnotise fans of space rock and Cluster. Kawabata shines with scorching guitar work on Abduction Of The Guilty. The title track is moody and poetic. On the final number, Coxe sings softly from the grave over bubbling oscillations. An excellent tribute.

Would you prefer to hear Kawabata Makoto ripping readily throughout, even more so than he does with Acid Mothers Temple? Then take a gander at ***O-Mandroid*** (★★★ **Riot Season**) by **O-MANDROID**. They're a power trio who also feature Kawabata's AMT colleague Satoshima Nani and bassist Hamachang from a band called Blond New Half. Their sound is uglier and more chaotic than Acid Mothers, perhaps more at the noise rock than the space rock end of the spectrum, verging on skronk-jazz in places or even sheer noise. It's ear-yanking stuff all right, perhaps best avoided when you feel a migraine coming on.

POIL UEDA formed when the French proggy pranksters Poil were looking to work with a Japanese singer. They approached Junko Uedo, also a biwa virtuoso, who was surprised that a band who trade in post-Zappa weirdness, not dissimilar to that of Mr Bungle or a coarser Magma, were interested in her more traditional music. To Ueda's credit she jumped right in, discovering unexpected similarities between the two worlds.

It's been a fruitful partnership. Extensive touring has been undertaken and the joint group are already onto their second album. ***Yoshitsune*** (★★★★ **Dur Et Doux**) retells the story of an ancient samurai hero. Its complex but joyful music is sometimes busier than rush hour and at other times spacious, echoing and meditative. No doubt this reflects the rollercoaster ride of life as a medieval Japanese warrior. It's fair to say nobody else sounds like Poil Ueda.

Devin Townsend
Infinity (25th Anniversary Release)

★★★★

InsideOut Music 19658837792 (2CD, 2LP)

Revamp for Canadian multi-instrumentalist's solo debut

Twenty-five years on, Townsend's first solo album under his own name – following some Strapping Young Lad albums and the *Ocean Machine: Biomech* outing – has been given an overhaul. Bolstered by the demos that flipped the *Christeen* EP (unfinished tracks he'd not had time to complete because of deadlines) and the bonus tracks from the original InsideOut release the revamped album now clocks in at 86 minutes. As might be expected from the genre-bending Canadian multi-instrumentalist, the material on offer veers from the driving, harder edged Cristeen and the lusciously toe-tapping Bad Devil to the utterly bonkers Ants, and is all the better for it. Even the album artwork has been updated to feature an older – but still stark naked! – Townsend leering on the cover.
John Tucker

Wizzard
The Singles

★★★

7ts QGLAM 2 CD 200 (CD)

The magic of manic chartbusters

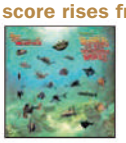
Can't argue with the title – two CDs with 22 tracks, the As and Bs of a clutch of 45s that have become national treasures, and some that didn't quite. Ball Park Incident, See My Baby Jive, Angel Fingers, Are You Ready To Rock and – of course – I Wish It Could Be Christmas Everyday. It's celebrating its 50th anniversary and, testament to Roy Wood's genius, barely sounds out of place even when sandwiched between non-seasonal fare. Some might question the man's face-painted, big band pantomime madness in the wake of dark and beautiful classics from The Move and ELO but the chaos has a charm all its own, thanks in no little way to a line-up featuring saxist Nick Pentelow and Move bassist Rick Price.
Nick Dalton

Jezz Woodroffe
Wonders Of The Underwater World

★★★★

Trunk JBH 102 LP (LP)

Early-80s documentary score rises from the deep



A brief stint as Black Sabbath's keyboardist seems to have left Jezz Woodroffe sensitive to the hand of doom, whose shadow looms increasingly large over Earth's endangered sea life. Written for a 1981 documentary of the same name, there's beauty galore in Woodroffe's *Wonders Of The Underwater World* soundtrack, but right from the mournful synth strings of its opening cue, Wonderland In The Wilderness, all sense of marvel is tempered by apprehension, Woodroffe striking an elegiac tone throughout. A boatload of vintage Moogs, Rolands and Yamahas is deployed across these four pieces, which at times pre-echo Vangelis' *Blade Runner* score (Nature On A Knife Edge), at others make the depths of the ocean sound as alien as the farthest-flung galaxy (The Magic Of The Dolphin). Our gain in having this sunken treasure back in our hands (with enjoyably retro make-your-own-sleeve kit – think Letraset transfers, but stickers) is also a reminder of the planet's losses.
Jason Draper

X-Ray Spex
Conscious Consumer

★★★

Do Yourself In DIY 027 CD (CD, LP)

Punk pioneers' long-awaited second revisited

Irked by frequent reissues of X-Ray Spex's classic 1978 debut *Germfree Adolescents*, Poly Styrene deemed 1995 the perfect time to gather original-era cohorts Lora Logic (sax) and Paul Dean (bass) for a follow-up. Sadly, *Conscious Consumer*'s prospects of success were stymied soon after its release as Styrene was run over by a fire engine, her injuries curtailing promotion and touring plans. This remastered, coloured vinyl reissue puts the Spex's only other full-length album deservedly back in circulation after 27 years absence. Styrene's more measured vocal approach here still exudes charisma, Logic's sax rasps up a storm, and their customary pop-edged punk (Cigarettes, Prayer For Peace) is complemented with a pronounced element of well-suited psych (India, Crystal Clear). An overlooked gem worthy of a fresh listen.
Rich Davenport

Akiko Yano

To Ki Me Ki

★★★★

WeWantSounds WWSLP/CD 73 (CD, LP)

Japanese songbird's second US solo flight

A big star in her native Japan, where she's viewed as the country's equivalent to Kate Bush, Yano is an individualistic talent who has been making albums since 1976's *Japanese Girl*, a collaboration with Little Feat. She returned to America to record this album, released in 1978 and only now receiving its first full international release, which utilised the talents of noted Big Apple session players like Will Lee and Rick Marotta. With its blend of playful whimsy and sleek sophisto pop, Yano cultivates a unique sonic world where Eastern and Western elements happily cross-pollinate. Two On The Stage, an infectious jazz-funk offering, is the set's big tune but the Steely Dan-esque Yamera Wakenya Ikaneiwa, highlighting Yano's crystalline piano, and the tropical-flavoured Uo Sao, driven by Afro-Cuban percussion inflections, are also noteworthy. Exquisite. *Charles Waring*

Yes

The Yes Album (Super Deluxe Edition)

★★★★

Rhino 0603497831715 (LP/4CD/Blu-ray)

Classic 1971 career-maker gets big box treatment

While Yes fans might conventionally cite the astral travel of *Close To The Edge* as the venerable proggers' pinnacle, their third album (the first with Steve Howe) is the best gateway drug for those seeking an entry point. It blends pop-adjacent tunes and jazzy what-the-fuckery to profoundly charming effect, providing perennials like Starship Trooper, Yours Is No Disgrace and I've Seen All Good People. This epic set gathers various mixes including a fresh Steven Wilson one, two previously unreleased contemporaneous live shows, and instrumental and single edits. Apart from interminable tuning up before a live take of Perpetual Change, it's a blast. It's so strange that music so adventurous and brimming with joie de vivre is typecast as old hat. *Chris Roberts*

VARIOUS ARTISTS

Before Brillo Box Or Banana: Music Within The Album Cover Art of Andy Warhol

★★★★

El/Cherry Red ACME 370 CDX (4CD)

Those were different times

Nine decades after Andy Warhol blew into New York City from Pittsburgh his 21st-century legacy usually begins with Pop Art, the Factory and Velvet Underground. Lesser known is how Warhol started by hustling his way into designing cool jazz and classical album covers for labels including Columbia and Blue Note (mum Julia often supplying striking calligraphy). Illustrated by vivid examples, this novel concept cloaks another compilation reflecting New York's groundbreaking 50s melting pot after CD1's classical chestnuts, two discs straddling Gershwin, Moondog, Thelonious Monk, Count Basie and Johnny Griffin. CD4's 'Andy's New York' presents epoch-making parallel landmarks including Dolphy, Mingus, Morton Feldman, John Cage, Berio, Cecil Taylor with Albert Ayler, Lenny Bruce and Lou Reed's beloved Ornette Coleman. Nicely done. *Kris Needs*

Blank Generation: A Story of U.S./Canadian Punk & Its Aftershock 1975-1981

★★★★★

Cherry Red CRCDBOX 147 (5CD)

Six-hour new gold standard for punk era comps

In today's lazy phone age, it becomes ever more vital to convey the sheer excitement and seismic resonance of experiencing punk's DIY revolution in real time as future classics struck like a prolonged vinyl meteor shower. Kansas-hailing writer Jon Harrison does a thorough job from the US angle on this consummate five-disc collection, mixing NY's usual suspects (Voidoids, Heartbreakers, Ramones, Blondie), regional upstarts (Dead Boys, Pere Ubu, Devo), former underdogs (Suicide, Destroy All Monsters) and rampant offspring (Cramps, Gun Club). At 144 tracks, that's only the tip of the well-annotated iceberg that also covers requisite obscurities such as Thunders-produced Justin Trouble, Milwaukee's Oil Tasters and Philly electronic pioneers Cardboard Lamb. Possibly the most consummate US collection yet from that glorious era. *Kris Needs*

Looking For The Magic: American Power Pop In The Seventies

★★★★

Grapefruit CRSEGBOX 139 (CD)

Now this was real pop...

The title taken from the late Dwight Twilley's near-hit, this is a fabulous 3CD, 76-track affair uniting everyone from Raspberries to Ramones, Shoes to Television – and perhaps the only compilation that will ever include Bread and Sparks (the latter's early guitar-driven version of I Like Girls). There are lesser-known names (The Wackers, Stories, Nils Lofgren's early band Grin, Robert Gordon's Tuff Darts) but plenty of major ones (Lofgren himself, Todd Rundgren, Jonathan Richman, Alex Chilton, Cheap Trick and on and on). And who can argue with a power pop album that opens with Shakin' Street from the MC5's studio debut, *Back In The USA*? A manic ride through a world of styles that have something in common… and that's magic. *Nick Dalton*

Women In Revolt! (Underground Rebellion in British Music - 1977-1985)

★★★

Music For Nations 196558811231 (LP)

Audio companion to exhibition celebrating women artists

Compiled by curator Linsey Young, *Women In Revolt!...*

makes a convincing case for art acting as an effective and game-changing tool. Spiky riffs and throw-down-the-gauntlet lyrics permeate, embracing artists as diverse as art-punk sophisticate Linder Sterling and her collective Ludus, anarcho-punks Poison Girls and twee pop Marine Girls, alongside more emblematic names such as The Slits, The Raincoats, Au Pairs and X-Ray Specs. Of 14 tracks, traversing the period from 1977 to 1985, four don't shy away from romance and vulnerability. These softer brushstrokes make an otherwise punchy sound more balanced. The effervescence and genuine tenderness of October (Love Song) by Cosey Fanni Tutti and Chris Carter hints at the versatile nature of power, tough and mellow at once. *Irina Shtreis*

X-Ray Spex: their 90s reunion record gets a deluxe reissue

New Albums

Grand Designs

Ex-Coral guitarist makes his masterpiece. *By Shaun Curran*

Bill Ryder-Jones

Iechyd Da

★★★★★

Domino WIGLP 485 XM (CD, LP)

When Bill Ryder-Jones began work on his sixth album, *Iechyd Da*, he set himself two goals. The first was to make it sound like the last three years of his life, a kind of aural snapshot where personal hardships – heartbreak, his mental health issues, financial struggle – were given a more hopeful bent when paired with the imagined sound of his home surroundings in West Kirby, Merseyside: the long strolls he'd take on the seafront; the short, regular walk through the park from his house to his own studio.

The second – the most important one – was to write an album that at least equalled his sparse 2013 LP, *A Bad Wind Blows In My Heart*, an endeavour which he admits had become an "obsession". That was Ryder-Jones' second solo record after leaving The Coral in 2008, uneasy with the demands of being the guitarist in a popular band. He has arguably released two excellent albums since – 2016's *West Kirby County Primary* and 2018's *Yawn* (with its 2019 acoustic sister album, *Yawny Yawn*) – but after the widescreen cinematics of largely instrumental debut *If...*, it represents the collection that marked him out as a songwriting talent in his own right, establishing what would become his style: an open lyricist channelling naturalistic, conversational sketches into muted, warm songs, all delivered with a restrained intimacy.

It doesn't take long living with *Iechyd Da* to realise he has succeeded with both aims. It is a truly wonderful record, one that embellishes Ryder-Jones' writing in ways both grand and unusual, without sacrificing any of the closeness – his lyrics remain raw and direct – or melodic knack. Wide-eyed in scope and tender in execution, it is clear that Ryder-Jones' recent work as producer – most notably on fellow Merseysider Michael Head's last album, *Dear Scott* – has had an invigorating effect.

Using strings and complex arrangements, samples and a child's choir, it variously recalls mid-period Spiritualized and Mercury Rev at their most opulent, with echoes of Richard Swift and the ever-present influence of Gruff Rhys (whose approval Ryder-Jones sought for the use of the album's Welsh language title). You'll even hear the old master himself: as well as some Shack-like traits, especially on the chorus of Christinha, Head narrates passages of *Ulysses* over woozy interlude ...And the Sea..

The album starts with its most ambitious track. I Know That It's Like This (Baby) samples Gal Costa's 1969 track Baby, a song that bonded the early flourishes of Ryder-Jones' last relationship. But here, he cleverly uses a truism – that songs remind us of specific times, people and places – as the foundation to bookend love's demise via the sample's shimmering, distant vocal hook. It's a stunning, beautiful opening.

Lead single This Can't Go On is more indicative. This time sampling a 1978 disco hit (Every Little Beat of My Heart by Flashlight), it's a soaring thing of wonder, the song's uplift belying the heart-on-sleeve lyric about escaping the throes of depression. You hear that juxtaposition throughout: see the Doves-like anthemic melancholy of Nothing To Be Done, and It's Today Again, a child choir-assisted celestial musing on anxiety.

The peak Spiritualized balladry of We Don't Need Them is one of many delightful uses of local Merseyside dialect: "is right", "yous" (more than one person); elsewhere also "From Ant's to ours to Arrowe Park", and "Carol's sound". Ryder-Jones' casual use of language, dropping characters into his songs as if we know them, make his work feel personal and familiar.

There are uncomfortable confessions: A Bad Wind Blows In My Heart Pt3 – one of many call backs to that album – starts with sombre piano and Ryder-Jones questioning an ex for getting back in touch, but is soon pulling at the heart. "Oh, how I loved you" he implores over and over as the song picks up into a gallop.

Before the short, gentle Nos Da brings the album to a close, Thankfully For Anthony makes for the album's final gut punch. A slow, beautiful meditation on the importance of friendship, Ryder-Jones defiantly concludes, "I chose love". "I thought that was pretty good?" he is caught saying off-mic at the end. It's much better than that: *Iechyd Da* is his masterpiece, start to finish.

Bill-Ryder Jones on seeking Gruff Rhys' approval, capturing the sounds of his life and more...

It seems like your production work with Michael Head helped shape the record...

With Mick's record, it was largely left to myself to write the strings and orchestral instrumentation and dictate how big and small the arrangements were. I guess it gave me the confidence to realise that, actually, you can record a good string sound with only a couple of players. In fact, it's probably nicer. It got me thinking I want to do something a bit more ambitious.

You said you wanted the album to "sound like where I'm from". What did you mean?

I meant I want it to sound like my life in that period. I wasn't necessarily trying to be North-western. Obviously, it's inescapable. I think it was more I wanted to sound like the last three years of my life, like walking down the streets here. So it does feel very much to me like it sounds like how West Kirby looks in my mind.

That's resulted in plenty of unflinching honesty in the lyrics...

It's sort of my schtick, isn't it? Let's be honest. It's largely me just bitching about, in truth, my not-that-bad situation. I mean, I say that, but the agoraphobia has been fucking awful the last few years. And certainly the Valium dependency as a result of that has been pretty ropey. But it is strange [writing songs] being anchored to something you went through six months ago. I had to revisit some lyrics about someone I was with when I started writing. It's like, "Am I being too nice to this person who really hurt me? Or should I be more of a prick?"

> "It's largely me just bitching about my not-that-bad situation..."

You've said that your recent albums have been missing hope. What do you mean?

I don't, despite the depression, ever stay really down at the bottom for very long, as I always can find the beauty in things and people in the world. But that wasn't translating into my music. Musically, I felt like it'd just become a little dour. Even my auntie said it. She's 70 now and is very straight up and very northern. At Christmas dinner after I put *Yawn* out she said, "Oh, Bill, this last one is very dour"!

What's with the album title?

I love the Welsh language. I've been unsuccessfully trying to try to learn it for about 12 years. Up until 50 years ago, my whole father's side of the family were there. It's a beautiful place and the phrase itself (meaning 'good health') is something that we started with my mates in the pub before each pint.

And you asked Gruff Rhys for permission?

Not permission, but I said, "Do you reckon I can get away with this?" He said it's clearly coming from a good place, which it is. It was basically like making friends with the toughest kid in school. Take it up with him!

It seems like your desire to make a better record than *A Bad Wind Blows In My Heart* was a preoccupation?

It preoccupied me for *West Kirby County Primary* and *Yawn* but it became an obsession with this one, ha-ha. Definitely. It's lucky I don't have any hits. It'd send me off. If I had [The La's] There She Goes, well, I wouldn't even be in England now.

Do you feel like you've achieved that?

Yeah, I feel like this album is definitely as good. It's certainly a sister record, almost 10 years apart. And that's quite sweet in itself.

As told to Shaun Curran

Photos: Marieke Macklon

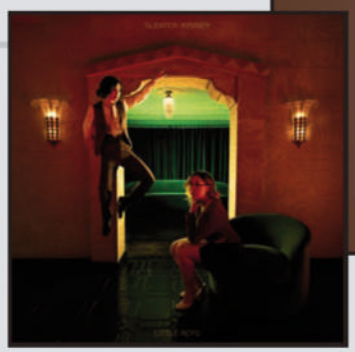
Bill Ryder-Jones: captured in that moment when you're waiting for the Amazon driver to stop dicking about in his van

Sleater-Kinney: at their ferocious best on album 11

A Tighter Knot

Veteran alt-rockers face turmoil and tragedy on searing 11th.

By Kevin Harley



Sleater-Kinney

Little Rope

★★★★

Loma Vista 7253930 (CD, LP)

On 2021's *Path Of Wellness*, Sleater-Kinney confronted crises personal and public by doubling down on what they knew and using it as a springboard for exploration. And what Corin Tucker and Carrie Brownstein knew best was their dynamic as a duo, after drummer Janet Weiss' much-publicised departure. "Let's get lost, baby," they harmonised, embracing the unknown in sync.

Even so, Sleater-Kinney's 11th album presented them with unprecedented life challenges. During the making of *Little Rope*, Brownstein's mother and stepfather were killed in a car crash. The album was already underway, but it's hard to listen to without sensing the seismic reverberations of that tragedy. The response is a fraught album that reaches out furiously for release, forming a push-pull of pressure and release around the band's defining attributes: Tucker's tumultuous vocals and Brownstein's livid guitar.

On moody opener Hell, those guitars loom like heavy weather behind Tucker's stormy delivery. Brownstein has always held her instrument high but it feels closer than ever here, an engine of comfort and discomfort. Needlessly Wild follows fast, finding traction between its bracingly infectious glam-rock riff and untamed lyrics. Say It Like You Mean It follows suggestively, peppering an exultant, almost Pat Benatar-ish pop melody with cluster bombs of spiky feeling. "You have your story, your hidden scars," sings Tucker.

Or not so hidden. Hunt You Down is openly "reeling", Brownstein's choppy guitars matched for evocative impact by Tucker's leaping vocals at the end of a line. Tucker does something similar at the close of the bullish Six Mistakes, singing "Is it all in my head?" with an intensity that says, no, the feelings are real. On Don't Feel Right, a lyric about being "warped from grief" and a choked-out guitar line crush any doubts.

The path to wellness is choppy, then, and Sleater-Kinney are not here to ease the way with platitudes or neatly cathartic sentiments. John Congleton's production never smooths out its kinks. The wiry post-punk of Small Finds harbours a feral take on love, biting and clawed. The album's second pop moment, the new wave-ish Crusader, couples a heroic melody with a conflicted core. Dress Yourself finds Tucker singing about "The wreck of you… on display", creases not ironed out for show, while molten closer Untidy Creature holds its "broken" feelings close. Frayed at the edges, defiantly alive, *Little Rope* is a record determined to cling on tightly to what it's got, even when it leaves burn marks.

Q&A

Carrie Brownstein on loss, guitars and dualities…

What was your starting point for this one after *Path Of Wellness*?

Path Of Wellness was born of the pandemic, it was made in insular times. *Little Rope* carries with it a restlessness that is very intrinsic to the music of Sleater-Kinney. When we began writing for it, we knew that sonically it would be more urgent, more extroverted.

Was most of the album in place before the accident happened, or did a lot of the record's identity take shape in the aftermath?

About half of the songs were written before the accident. Afterwards, the stakes felt incredibly high and all of the songs were dragged kicking and screaming into this nascent landscape. There was a rawness there, but also a renewed certainty in the band as a creative force. I literally would spend 8-10 hours a day playing guitar and working on the songs. Instead of Corin bringing me comfort food, as people often do in the aftermath of death, she brought me song verses or vocal melodies. Grief is born of loss but you also feel lost, and the act of doing and making helped locate me. Despite the state I was in, and the state Corin was in by proximity, the songs on *Little Rope* are not all dark or gloomy. There are plenty of soaring moments, lots of reaching for something shiny, for sustenance, something on the flipside of sorrow.

> "Life is surprising. It's devastating and glorious. Music should be, too"

Corin's voice is really upfront on this one…

Corin probably hasn't sung this much since the *Dig Me Out* album [1997]. For so many years, we volleyed the vocal duties back and forth, or shared them. But I didn't really feel strong enough to sing on this record. I felt like I would be better off focusing on writing and arranging. So Corin stepped up. Even more so, what she did sing had to carry the weight and the emotion for both of us. I think it's some of her best singing ever. While she could really wail on the earlier albums, now she has so much more control over her singing. She can go from something terrifying to beautiful in a single line.

Say It Like You Mean It and Needlessly Wild focus the push-pull of the album – between vulnerability and strength. Is that where the album title comes from?

I think with two singers and songwriters in this band, there has always been something contrapuntal about Sleater-Kinney. Certainly this record speaks to dualities and contradictions. I think the title conjures the ultimate moment of desperation, reaching for something that could end it all, but it conversely alludes to what you reach for that saves you, that pulls you up.

You're nearing 30 years of being together. Is it still important to surprise yourselves?

Yes. Always. Life is surprising. It's devastating and glorious. Music should be, too.

As told to Kevin Harley

Matt Berry

Simplicity

★★★★

Acid Jazz AJXLP 770 G (LP)

Fruitful collaboration with iconic library-music label

Questions of sincerity have sometimes hung over Matt Berry's music, but *Simplicity* leaves no doubts over his love for KPM Records. Track titles such as Top Brass and Too Many Hats may sound like the outbursts of his actor alter ego Steven Toast but here Berry plays the parts of devoted record collector and swinging bandleader to perfection in a collaboration with the legendary library label. A spiritual successor to 2018's *Television Themes*, in which Berry covered some of his favourite vintage theme tunes, the album consists of 11 original instrumentals, ranging from the slippery funk detours of Set The Scene to the time-stretching beats and shimmering instrumentation of Transition. Fulfilling the double brief of paying homage to KPM's 60s and 70s heyday and working as a library record in its own right, *Simplicity* makes Berry's achievement seem much easier than it is.

Jason Draper

Bitw

Rehearse

★★★★

Klep Dim Trep KLEP 015 (CD, LP, Cassette)

Experimentalist retro-pop from Gruff Rhys collaborator

The previous album from Gruff Ab Arwel's Bitw was a triumph; *Rehearse* delivers a similar impact, with some new stylings along the way, such as the synth-driven groove on Head For A Hometown. He cites slightly left of centre, late 60s-70s pop as one inspiration and tremendous songs such as The Hive and Age Of Anomaly subtly reveal this focus. Elsewhere, Night Bus is a gentle, acoustic delight, Old Hands is a folk-toned gem and Why Are We Dancing? has a delicately structured, wistful feel. It's pointless trying to categorise *Rehearse* – much of the joy rests in its deft grasp of melodic songwriting, complemented by great playing, including Stephen Black on clarinet, flute and sax. In short, another superb Bitw album.

Steve Burniston

Black Grape

Orange Head

★★★

DGAFF DGAFF 1 (CD, LP/2LP)

Resurrected dance-rockers fight another day

Originally active in the mid-90s, Black Grape partied so hard they imploded before completing the tour

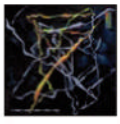
Photos: Chris Hornbecker

for their second album. Once resembling Manchester's answer to Public Enemy with no Chuck D and two Flavor Flavs, Shaun Ryder and Paul "Kermit" Leveridge are now older, wiser and more sober. On their second album since reforming, produced again by Youth, they continue to mess around with language and sound, and they still have a lot to say. Inevitably the material is more reflective now, most notably on In The Ground which considers mourning and mortality for nearly seven minutes. Moments of moody dub match this maturity but, as epitomised on Pimp Wars and Milk, they can still bring the bangers when inclined. *JR Moores*

Bixiga 70
Vapor
★★★★
Glitterbeat GBLP 146 (LP, CD)
Nothing airy about Brazilian outfit's fifth album

Over a decade in, São Paulo's Bixiga 70 are playing with all the urgency of a group just starting out. Covid-19 and lifestyle changes may have forced a reshuffle in the ten-piece's ranks, but with newcomer keyboardist Pedro Regada the band have embraced a heaviosity rarely hinted at on their previous four albums. Burbling keys lead a sci-fi update of their trademark bairro grooves on Na Quarta-Feira, while thick slabs of organ battle with lung-busting horns and razor-edged guitar to make the outfit sound downright dangerous on Marginal Elevado Radial. Pensive and percussion-heavy, album closer Loa Lua could be an elegy for Bixiga 70's departed members, but the group remain resolutely fixed on their future, as *Vapor* leaves their past trailing behind. *Jason Draper*

Folly Group
Down There!
★★★
So Young SOYOUNG 015 (CD, LP)
Gnarly post-punk from South London



Given the state of the country, you might have expected a few more records that reflected the realities of being young in Britain (ie. it's a shitshow). London quartet Folly Group attempt to do just that via an intriguing, inventive, flawed debut album of fractured, dense post-punk touched up with electronic flourishes and the rhythmic guile and power of two drummers – a sort of modern update on early These New Puritans with flashes of IDLES-style heaviness. Songs of anxiety, alienation, economic stress and health both physical and mental pervade, with occasionally striking results: the rhythmic Gang of Four-esque Big Ground and the claustrophobically forceful part-spoken, part-hollered Bright Lights stand out. It doesn't all come off – they can sound disjointed even within the same track, Nest is dirgey – but there's plenty of potential here. *Shaun Curran*

Thea Gilmore
Thea Gilmore
★★★★
Mighty Village MV 22 MS 45 LP (CD, LP)
Captivating career peak from singer-songwriter

Twenty albums into her career, Thea Gilmore has finally released a self-titled offering after almost abandoning her identity altogether with last project *Afterlight*. This album is her journey back to finding herself rather than a career retrospective. It sees Gilmore do what she does best: push ahead with new forms, new sonic experiments and daring new structures. The songs lean largely into electro-folk with collages of spoken and sung lines on tracks centred around identity. Nice Normal Woman is a drone-y dystopic standout calling out the patriarchy, while Gilmore's haunting falsetto on Unravel Me craves realness in a world of facades. Written, produced and with all parts played by Gilmore, it's a career standout from an artist who still feels as vital as ever. *Elizabeth Aubrey*

Jasmine Minks
We Make Our Own History
★★★
Last Night From Glasgow/Spinout Nuggets LNFG 132/SN 110 (CD, LP)
Former Creation popsters return after two decades

Aberdeen's Jasmine Minks originally lost momentum just as the 90s arrived, not long before mere association with Creation, the label of Oasis, Primal Scream and Teenage Fanclub, would surely have elevated their profile. They've made up for it to some extent with admirable longevity; this bullishly-titled sixth record is their first since 2001's *Popartglory* on Alan McGee's Poptones label. It's an album which feels neat and tidily made, steeped in everything an old-school Minks fan might like to hear: brisk, punkish choruses bobbing along on Jim Shepherd's raw but heartfelt Caledonian vocal, blending shades of indie-disco power-pop on She Knows and Dancing Till Dawn, Louche romanticism on You Broke More Than Just Your Mother's Heart and dreamy Byrdsian nostalgia on Skyward and When They Fall. *We Make Our Own History* is a comeback worth the wait. *David Pollock*

Ed Motta
Behind The Tea Chronicles
★★★★
MPS 0218945 MS 1 (CD, LP)
Rio polymath's first album in five years

After making frothy disco-funk records for many years, Motta radically changed direction with his eleventh LP, 2013's *AOR*, by exploring the world of yacht rock. Since then he's continued on the same musical path, creating albums that sound like soul music legend Donny Hathaway backed by Steely Dan. Defined by hazy jazz chords underpinning cryptic lyrics peppered with movie, sci-fi, and comic book references, this superb new album begins by adhering to the blueprint of Motta's previous three opuses but then takes some fascinating detours. He ventures into cabaret land with the jaunty Kurt Weill-influenced Of Good Strain then explores folk rock (Buddy Longway) and late-night blues (Tolerance On High Street). Even faint hints of classical German lieder are in the closing desolate piano ballad Confrere's Exile. Engagingly eclectic. *Charles Waring*

NewDad
Madra
★★★★
Fair Youth/Atlantic 5054197703690 (CD, LP)
Gold star for what started as a school project

Formed as a school project in Galway, goth-tinged quartet NewDad quickly became 6 Music favourites, growing up in public to broaden their sound into a compelling mix of alt-pop, folk balladry and all manner of fuzzball spookiness. The opening Angel's cavernous bass is a clarion call for Sisters Of Mercy fans pining new material, yet Sickly Sweet and Dream Of Me are simple, spiky pop made distinctive by Julie Dawson's slow-build guitars. As singer, Dawson channels a quiet despair in the more vulnerable Nosebleed, but it's the defiant full-throated charge elsewhere that's likely to see NewDad emerge as festival favourites. It all combines majestically in the title track, an unpredictable assault course of scuzzy riffs. What could be chaos is kept under impressively tight control. *John Earls*

Thandi Ntuli
Rainbow Revisted
★★★★
International Anthem IARC 73 (CD, LP)
South African jazz pianist expands her sound

Johannesburg-based pianist, singer and composer Thandi Ntuli's latest album is a collaboration with producer and percussionist Carlos Niño. It finds her putting a fresh spin on her markedly South African style of jazz. Much of Ntuli's music is still rooted in the rhythms and cadences of her home country – see the achingly beautiful piano chant Nomayoyo, a song originally written by her grandfather and sung at family gatherings. Elsewhere, the gentle percussive and atmospheric accompaniment of Niño adds a spaced-out, West Coast feel, such as on the zen-like Piano EDIT or the delicate vocal and piano piece Sunset (in California). Perhaps best of all, album opener Sunrise (in California) finds Ntuli adding a generous dose of soul to her piano runs, switching between off key jazz improvisation and warmly expressive playing with breathtaking fluency. *Paul Bowler*

Sam Roberts Band
The Adventures Of Ben Blank
★★★
Known Accomplice KACD 016 (CD, LP)
Canadian star fills in the blanks

Beginning with 50s-style twanging guitar, the opening title track morphs into a 60s singalong pop delight. Next, I Dream Of You has a burbling country guitar riff which gives way to an echoing, new wave near-Americana number. Or perhaps not Americana as Roberts, a multi-award winning alt-rock artist in Canada, hails from Quebec.

There's a splendid mix of harmonies and several chugging guitars, pop with an adult edge and almost always with a waft of historic rock blowing through. Blank is the notional narrator of a near-concept album, a loner in the great plains, and always with a touch of the cowboy – on Bad Country the feel of another time melds with Roberts' cool, clear voice and electronica flourishes. *Nick Dalton*

Ty Segall
Three Bells
★★★
Drag City DC 841 (CD, LP)
Screaming, dreaming and wild-eyed from US maverick

Over 15 years and 15 albums, US singer-songwriter Ty Segall has always been scarily out on the edge both as a singer and on a myriad of squealing, crashing instruments and he's not come in from that position. Growling, string-bending guitars and thrashing drums make the near-seven-minute Void an intense work of wonder, and the guitars, several at a time, go on screaming throughout this "obsessive quest for expression". My Best Friend has a slightly more recognisable rock stance and Reflections hints at a ballad trying to get out from behind the guitars and drums but there's a relentlessness to Segall's high-pitched vocals. Not quite the music one might expect from the California coast where Segall grew up… in fact, wildly at odds with just about anything. *Nick Dalton*

SLIFT
ILION
★★★★
Sub Pop SP 1626 X (CD, 2LP)
This is the heavy heavy monstre sound…

If you were of the opinion that France is a little short on heavy rock bands then Toulouse trio SLIFT may send you into a state of stupefying apoplexy. Brothers Jean and Remí Fossat and their fellow space traveller Canek Flores produced an excellent heavy psych record in 2020's *UMMON*, and yet somehow on follow-up *ILION* they've made a record that is harder, more expansive and more insistent than their perceived *chef d'oeuvre*. Songs such as The Words That Have Never Been Heard take in post-rock, psychedelia and electronica layered over scales of vertiginous, prog-like complexity. It's a hell of a noise for just three men to make with SLIFT effortlessly achieving white knuckle transcendence across eight very long tracks. Vive la différence! *Jeremy Allen*

Down Time

Former Super Furry Animals frontman in contemplative mood on solo eighth. *By Simon Price*

Gruff Rhys: glacier-melting warmth

Gruff Rhys

Sadness Sets Me Free

★★★★

Rough Trade RT 0420 LP (CD, LP)

"In the nightclub of my mind I'm doing cocaine in the cloakroom/Come and set me free from my vain and selfish ways..." So runs the first couplet of the opening (and title) track of *Sadness Sets Me Free*, whose lachrymose pedal steel and peals of piano initially appear to be setting up a classic country love ballad, before pivoting immediately to a self-aware confession of its singer's own inability to love.

Gruff Rhys has now released 25 albums, whether solo, with Super Furry Animals or in various ad hoc combinations. He has never sounded as self-reflective as he does here. Second track Bad Friend cops to being exactly that, admitting, "I'm as reliable as asking a seal to deliver the coke", while assuring he'll have your back when you have a panic attack because, ultimately, "bad friends are still friends".

Similarly, I Tendered My Resignation rationalises a break-up on the grounds that "I felt I wasn't deserving of your love" and "I felt I'd gone beyond what's respectful in a relationship". (He leaves with his worldly possessions in a wheelbarrow... then changes his mind and wheels back, realising that "Sometimes doing the right thing isn't doing the right thing").

The backdrop for this self-critical humility is political entropy and a planet on fire and, when not pointing a finger at himself, Rhys frequently turns his eye to those responsible, with references to oligarchs, careless tourists, the military, and "culture wars and shit for brains". On They Sold My Home To Build A Skyscraper he alludes to the displacement and elimination of indigenous cultures (it references Australia, but inevitably summons thoughts of Cofiwch Dryweryn and the Welsh Not), but does so in a breezily swinging manner. At all times, he makes the biggest demands in the most peaceable way.

For the fifth solo album running, Gruff's main collaborator is former Flaming Lips drummer Kliph Scurlock, a satisfying union for anyone who's always viewed the Furries and the Lips as fellow cosmic travellers. The sound is very 1970-1973, freewheeling and organic, opulent but not overly sugary. Recorded in just three days at La Frette Studios, a 19th-century chateau, it was subsequently augmented by twinkling pianos and lush strings, creating cinematic arrangements which are often reminiscent of Barry and Bacharach. Elsewhere, as on The Far Side Of The Dollar, it's Pink Floyd (right down to the title).

For seasoned SFA-watchers, there is pleasure to be had in tracing echoes of Rhys' past. For example, the anti-romantic wording of the line, "Your commitment could coerce me into fruitful coexistence" is reminiscent of "You and I, united by itemised bills" from the Furries' debut *Fuzzy Logic*.

The main common thread, though, is the glacier-melting warmth of Rhys' voice and personality. For all the pitiless self-examination and global catastrophising, there are just enough glimpses of light on this album to suggest that everything might just be alright, lines such as "Silver lining clouds look much like lead balloons" and "Be the beacon in the gloom/Be the mammoth in the room" offering succour and optimism. A badly needed bearhug in terrible times.

Q&A

Gruff Rhys on being inspired by Dolly Parton, his songwriting process and more...

There seems to be a theme on this record of coming to terms with one's own failings and shortcomings.
Yes, it's like a cross between Communist self-criticism and Country & Western contrarianism. There's humour in there too, but I maintain songs are autonomous beings, they just emerge and don't necessarily bear any relation to those who imagine them. 'Writing' a song seems a bit of a stretch sometimes – I think I imagine songs, then fill in the details.

There are also frequent references to the world spiralling towards Hellishness, politically and environmentally.
Yes, it's a terrible time, and the political backdrop was the start of the war in Ukraine. Also, my audience in the studio was my late friend Dr Kiko Loiacono, a hugely impactful character who drove us there and stayed for the duration, so he was witness to the songs live and then their recording and had a lot to say. He had very purist and romantic ideals politically, musically and artistically so we were performing these songs having just had a few days' topping up of his indoctrination and worldview.

You've been working with ex-Flaming Lips drummer Kliph Scurlock for a while, now. What has he brought to your records?
Clearly he brings incredible drumming and enthusiasm and an ear for arrangement – but on a practical level he's meticulous in terms of digital file-keeping. On this album I think his influence was also by stealth, in that during the previous few tours he'd been putting together mixes of outlaw Country music, Waylon Jennings, Willie Nelson etc, which heavily influenced the record. That Country & Western 'down is up' lyrical idea is the basis for *Sadness Sets Me Free*. It's like a bad country joke. For better or for worse, after listening to Dolly Parton albums back-to-back for example, the songs come thick and fast.

You recorded the original tracks in just three days in France but the eventual record has a very lush sound, with cinematic strings and Country pedal steel. Was that always the plan?
Yes, it was something I had in mind – to make a Gallic-sounding Country record with all wood, acoustic instruments – and left a lot of space for a string quartet. And lots of space for the voice so I could whisper. I met the engineer Maxime Kosinetz when working with Tuareg band Imarhan, so I knew he could make great sounding live acoustic recordings, so we stayed on in Paris after a tour. And tried to make an album that leans into that French vocal-heavy way of recording, too.

> **"With this batch of songs, I allowed myself to wallow in sadness"**

Do you approach songwriting differently for a solo record as opposed to a band project?
Maybe if something sounds good solo on a guitar or piano I can record alone, but most of my songs I imagine as full productions. I sort of started out as a punk rock non-musician but although I've developed as a musician, after imagining the skeleton or framework of the song, I'm still very reliant on others to fill the vacuum.

How literally are we to take the sentiment of the title, *Sadness Sets Me Free*?
I see it in songwriting terms – channelling sadness set me free to write these songs. I prefer to channel hope, as it serves to uplift and and bring people together – but with this batch of songs I allowed myself to wallow in sadness, although there's still some residual hope in there! *As told to Simon Price*

Photos: Mark James

Smoke Fairies
Carried In Sound
★★★★
Year Seven R7 022 LPRT (CD, LP)
Music for a mesmeric twilight

Katherine Blamire and Jessica Davies have been doing this a long time. The epitome of a cult outfit, the Smoke Fairies have never really fitted over their two decades together. Although championed by artists such as Jack White and Richard Hawley, their spartan, skeletal sound has remained beneath the radar. *Carried In Sound* was recorded by Blamire and Davies in a "terrace house with the volume dialled down to protect the neighbours". As a result, it is hushed, intimate, dealing with loss and personal issues in a raw, yet curiously uplifting way – the tracks Come To My Mind and 2002 are emblematic of this approach. *Carried In Sound* will be the first time many people actually listen to the Smoke Fairies. Many people will have a new favourite band. *Daryl Easlea*

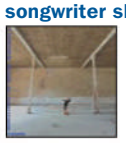
Sprints
Letter To Self
★★★
City Slang SLANG 50543 (CD, LP)
Dubliners racing ahead with incendiary punk

After supporting Suede and Yard Act, Dublin quartet Sprints have enough incendiary songs to suggest they could reach similar status themselves. Cathedral is a no-messing riot in the vein of Amyl And The Sniffers, before Can't Get Enough Of It adds the claustrophobic menace of Benefits to singer Karl Chubb's chronicle of a toxic relationship. At their best when the music fires along to match Chubb's lyrical catharsis, Sprints occasionally falter when the pace drops: even Chubb sounds anonymous among Literary Mind's more considered atmospherics, while Shadow Of A Doubt promises to build to a crescendo that never quite arrives. Set against the glorious mayhem of Shaking Their Hands and Up And Comer, these are minor quibbles: Sprints are clearly in it for the long haul. *John Earls*

Togo All Stars
Spirits
★★★★
Excelsior EXCEL 96755 (CD, LP)
West African band summon their ancestors

A thin rectangular strip of land sandwiched between Ghana and Benin and bordered by Burkina Faso to the north, Togo is a small country with a big musical heritage. Noted 60s singer Bella Bellow was the country's first major star but since the 90s, King Mensah has been Togo's main musical export. Now he has serious competition from Togo All Stars, a dynamic eleven-piece collective from Lomé, whose previous two albums garnered rave reviews. Bubbling with an infectious, uplifting fervour, *Spirits* is the aggregation's best offering yet. The album's urgent, deeply funky, and percussion-driven message songs espousing African unity are delivered with spine-tinglingly passionate vocals framed by addictive brassy grooves marrying elements distilled from highlife, Afrobeat, and electronic music. Exhilarating stuff. *Charles Waring*

Torres
What An Enormous Room
★★★★
Merge MRG 827 (CD, LP)
New York-based singer-songwriter shines on sixth



A decade after 2013's self-titled debut, Mackenzie Scott – better known as Torres – returns with her sixth full-length, *What An Enormous Room*. In that time, a number of her contemporaries, namely Julien Baker (and her ubiquitous supergroup, boygenius), have exploded in popularity. Scott's following remains more modest, but then her songs are more leftfield. And while the almost grungy timbre of her early work remains in places, *What An Enormous Room* adds more electronics and layers to the equation – as on captivating opener Happy Man's Shoes, the morbidly dark I got the fear and the anthemic stomp of Collect. An ambitious record that highlights the impressive originality of her ever-evolving, emotionally raw songwriting talents, and which deserve boygenius-esque levels of success. *Mischa Pearlman*

Conchúr White
Swirling Violets
★★★★
Bella Union BELLA 1566 (CD, LP)
Irish singer-songwriter's debut dazzles

With 2023's sleep paralysis-themed single Atonia, this John Grant-praised County Armagh dreamer showed a facility for grounded yet luminous folk-pop. White's lateral talents bloom on his debut album, a magic-realist beauty brimming with lyrical layers and graceful melodies. Touching on themes of mortality, mental health, addiction, young love and more, these 11 songs are spectral and earthy, with White's tender tenor an alluring focus. While Righteous is hymnal, 501s slides into impressionistic dream-pop about teen crushes. Rivers is sun-dappled folk; The Women in the War an infectious yet deceptively wrenching story-song; the ghostly title track (co-written with Iain Archer) a purely beautiful plaint. Influences range from Nick Drake to Sufjan, though as serene closer Deadwood issues a moonlit invitation to join him in the "mystic night", White emerges as his own name to reckon with. *Kevin Harley*

The Woodleigh Research Facility
Phonox Nights
★★★★
Facility 4/K7 F 4005 D (CD, 2LP)
Andrew Weatherall's posthumous farewell album hits the dancefloor

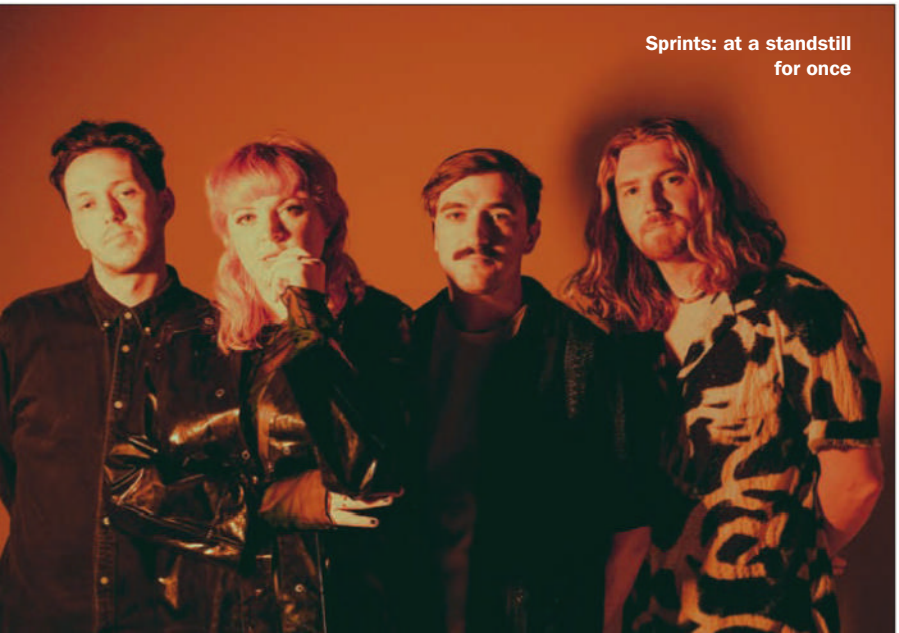
Those who know The Woodleigh Research Facility alias will recognise this as the work of the much-loved, era-defining late DJ and producer Andrew Weatherall, with his long-standing label and studio partner Nina Walsh. The pair ran labels in the 90s before going their separate ways, coming back together in 2011. Recorded at her south London studio Facility 4, it was inspired by and road-tested at his A Love From Outer Space club night at the Brixton nightclub Phonox, and across nine tracks it explores addictive techno grooves (Phonox Nights), tense future dub (Bone Pointer, Infidelity Of Time), grimy electro-disco (Wolves Don't Chase Hope, They Chase Rabbits, One Part Disco) and a fierce analogue-drumming soundscape (Church Of Burnt Offerings). Posthumous final albums are bittersweet and sometimes fragmentary affairs, yet this one feels exactly like an Andrew Weatherall album, full of spirit and playful experimentation, and a deep love for the dancefloor. *David Pollock*

Hillary Woods
Acts Of Light
★★★
Sacred Bones SBR 274 CD (CD, LP)
Abstract wonder from Irish artist

Written, recorded, mixed and produced by Woods in her native Ireland, *Acts Of Light* feels like a reflection of the places Woods visited while writing her third full-length project: from the stormy coastal landscapes of Ireland to Dublin cityscapes. The work is both cinematic and ambitious. There's drone, noise, synth, double bass, field recordings and choral chants on an album that explores the full spectrum of human emotion – "wilderness, loss, absence, mystery and love supreme" – as the album notes explain. Songs here frequently unsettle, like the hypnotic Where The Bough Has Broken or the sinister Blood Orange. At times, it's a little too abstract and difficult to connect to – perhaps because of how personal this feels to Woods. Nevertheless, you'll still enjoy losing yourself in this vast, enigmatic world. *Elizabeth Aubrey*

Neil Young
Before And After
★★★★★
Warner 0093624849858 (CD, LP)
Living legend excels on stripped-back set

When people asked John Peel which album they should get by The Fall, he refused to play that game. "You must get them all," he advised. "…It is the whole body of the work that is to be applauded." The same could be said of a very different sounding but equally uncompromising artist, Neil Young. On his latest must-have, Young performs a selection of tunes from his back-catalogue in an acoustic style, which might not look radical on paper. Yet not only are most of these renditions drastically different to the originals, Young blends one reimagined song into the next without any pause, producing less of a medley than an epic, multipart ballad. When he's gone, none will replace him. *JR Moores*



Sprints: at a standstill for once

NEXT MONTH

The Smile Cocteau Twins
IDLES Cardinals
MGMT Spiritualized

Books

HARDCORE: The Cinematic World Of Pulp

Paul Burgess & Louise Colbourne

★★★★

Thames & Hudson, £40

ISBN 9780500026984, 256 pages

Private parts: behind the scenes of Jarvis Cocker & co's post-pop blowout

In the same spirit that Jarvis Cocker approached his memoir *Good Pop, Bad Pop*, photographer Paul Burgess and graphic designer Louise Colbourne sort through paraphernalia from Pulp's *This Is Hardcore* era. They seek not so much truth about a period Cocker has claimed to have little recollection of, but, rather, to expand – and, at times, complicate – the ways in which the album can be understood. Fittingly, for a band whose lyrics tend towards the voyeuristic, much of the view is through a lens, courtesy of photos that Burgess took during video shoots. What *HARDCORE* presents is the behind-the-scenes of the behind-the-scenes, offering insight into Pulp's withering depiction of the male-dominated fame machine at the end of the 20th century – an intense endeavour that, as a frank interview with keyboardist Candida Doyle reveals, only exacerbated the collective "dark, dark" mindset the band had begun to struggle under. Essays and other contributions from the directors of *This Is Hardcore*'s promo clips, plus, among others, Ukrainian collage artist Sergei Sviatchenko and DJ Martin Green, founder of London's Smashing club, unspool further meaning from an album whose canny presentation served as a distraction for some. Colbourne's design work – and Burgess's eye for a heeled loafer – lands somewhere between coffee-table luxe and pop-culture annual, capturing the Pulp aesthetic and reflecting the band's mission to rescue and recontextualise overlooked artefacts worthy of reappraisal. *Jason Draper*

The Stooges: The Truth Is in The Sound We Make; Performances & Recording Sessions 1967-1974

Per Nilsen & Carlton P. Sandercock

★★★★★

Wintergarden, £115

ISBN 9781916022461, 306 pages

Consummately illustrated definitive account

Fifty years ago when the Stooges were entering the final stretch of their seven-year death trip supernova, the idea they would later be hailed one of the most influential bands in music history or their kamikaze-propelled singer still laying waste to global stages would've seemed as likely as getting their own high-end coffee table book. A consummate labour of love named after a line on post-Stooges *Kill City*, it expands Nilsen's 2020 paperback *On Stage 1967-74* listing all known Stooges gigs to include eyewitness accounts and recording sessions. Sandercock spent years and a fortune gathering both familiarly immortal and previously unseen photos capturing Iggy as dissolute real wild child and Asheton brothers as eternal badasses before their first phase rampage imploded in carnage at the February '74 Michigan Palace swansong that became *Metallic K.O.*, Iggy pictured facing down bikers in fringed silver belt and leotard. If the thematic image of Iggy as beautifully charismatic front man in various states of self-abuse pervades throughout, the informal shots, in-depth annotation and memorabilia are equally fascinating. They all form the ultimate document of a band whose legend continues to grow as new generations discover a time before corporate blandness when fearless outsiders could start revolutions. *Kris Needs*

Status Quo (Portraits Series)

★★★

Rufus Publications, £55

ISBN 9781739187590, 240 pages

Pictures of matchstick men – and much more

Not so much a band as an institution, it's hardly surprising that Status Quo have been the focus of attention of many of the great rock photographers over their 55 or so year history. This collection starts in the late 60s, with early photos showing the five-piece Francis Rossi / Rick Parfitt / Alan Lancaster / John Coghlan / Roy Lynes line-up. By page 26, though, the bouffant hair, paisley shirts and organist have already been ditched and replaced by the more familiar look and line-up as the band appear on *Top Of The Pops* in 1970 (with either Down The Dustpipe or In My Chair). From thereon in it's the Frantic Four pretty much all the way – although, of course, drummer Coughlan was replaced by Pete Kircher by the time of the *1+9+8+2* album – and the book runs out with a handful of shots from Quo's opening slot at *Live Aid*. There's perhaps a little too much material from the video shoot for The Wanderer, with the band on the back of a flatbed lorry being driven around London, as it's the live images that capture the vitality and essence of the band. Essays by *Classic Rock*'s Geoff Barton and Dave Ling fill in some of the details. *John Tucker*

My Name Is Barbra

Barbra Streisand

★★★★

Century, £35

ISBN 9781529136890, 992 pages

The way she was

A career as long and as triumphant as La Streisand's clearly warrants a weighty tome, but even the most avid fan might raise an eyebrow at a brick of an autobiography that checks in just eight pages shy of 1,000. Readers may have to set themselves a timetable to get through it, as it took Babs herself a full 48 hours to read the audiobook edition.

It proves to be well worth the effort, however, because Streisand is an engaging raconteur with a neat line in self-deprecation – also evident in her between-song banter at live shows in recent years. It's breezy and conversational in tone and more matter-of-fact than soul-searching, with her inner diva rearing its head infrequently in an admirably honest account of the life of a woman for whom superstardom wasn't always easy.

Her millions of devotees will lap up the vivid detail and frank insight, but there's also a broader picture being painted here. Through the filter of one artist's experiences, it's a constantly revealing chronicle of culture shifts throughout the second half of the 20th century, from nightclub jazz to Broadway bombast, then on to reinvention to conquer the pop market, and making important inroads for women in cinema. Highly recommended. *Terry Staunton*

Rainbow – The Dio Years (Portraits Series)

★★★

Rufus Publications, £55

ISBN 9781739187583, 240 pages

Hard-rockers' early years celebrated in pictures

Despite the fact that Rainbow were active from 1975 to 1984 – two later less-than-successful reboots aside – it would take a brave person to confront most fans' notion that Rainbow's golden age wasn't their first three years. OK, so commercial success finally followed with the release of *Down To Earth* (and its singalong hit singles) in August 1979; but in those formative years came *Ritchie Blackmore's Rainbow*, *Rising*, the live *On Stage* and *Long Live Rock'N'Roll*, all of which were fronted by Ronnie James Dio. Almost unknown in his previous band Elf, Dio, who died in 2010, was a singer for whom the fans had a deep and enduring affection. *Rainbow – The Dio Years* is a photo album of that period which commences with some personal shots taken by his then-wife Wendy. But it's the live material that shouts loudest, with Dio and the band resplendent under the band's huge rainbow lighting rig and dwarfed by the massive castle backdrop while, elsewhere, a six-shot spread shows Ritchie Blackmore reducing another Stratocaster to tears. Some contemporaneous clippings and text by then-*Sounds*' writer Geoff Barton set the scene: "Thermo-nuclear rock'n'roll" is how he defined *Rising*, an apt description as some of these images eloquently demonstrate. *John Tucker*

Immediate

Simon Spence

★★★

Backstage Books, £12.95

ISBN 9781739477905, 193 pages

Trailblazing label with a maverick owner

The brief, five-year history of Immediate Records and its aftermath has been told several times in magazines and books, often by Simon Spence. His first volume in 2007 preceded collaborating with Immediate founder Andrew Loog Oldham on two volumes of Oldham's autobiography, so he should now be in the perfect position to create the definitive account. The book's small paperback format and correspondingly limited type size don't make it an easy read for those old enough to recall Immediate's late-60s heyday, but perseverance is rewarded once reading glasses are located. Oldham, who founded his empire on the back of managing the Rolling Stones while scarcely out of his teens, was the label's mainstay along with less frenetic partner Tony Calder. His combative attitude towards the music business and oft-attempted financial trickery were undoubtedly the blueprint for Malcolm McLaren to cause similar mayhem a decade later. The biographical footnotes Spence has added to this edition are mostly superfluous, while the occasional obvious error casts doubt in the reader's mind about some of the less checkable facts and figures bandied about. This is a good read, regardless. Immediate really was the UK's first big-time independent label, and the dust it kicked up is still settling. Even those who lost out financially, such as the Small Faces, seem to have wished it well. *Michael Heatley*

All Platinum – The Making Of A Sound

Steve Guarnori

★★★★

Reprint LLC, £45

ISBN 9781399956598, 535 pages

The full story of feted American label

Begun in an Englewood basement, US record label All Platinum – the imprint's name came with a swagger and statement of intent – has never enjoyed the love and detail shown to, say, Motown or Stax. Sylvia and Joe Robinson's label was both highly influential and well regarded throughout the late 60s and 70s. Sylvia had form: she'd been a child performer and had enjoyed enormous success with Mickey Baker as Mickey & Sylvia in 1957 with Love Is Strange. Founded a decade later, All Platinum enjoyed their first hits with The Moments; by the mid 70s it had expanded into the UK, buoyed up by the passion of Phonogram's Nigel Grainge and Tony Powell. A string of smashes such as Girls (Moments & Whatnauts) and Shame Shame Shame (Shirley & Company) followed. By 1975, All Platinum was able to purchase the ailing Chess Records. By 1979, however, it was all over, and the Robinsons looked to Sugar Hill, their next musical adventure. Steve Guarnori has interviewed many of the surviving players and gives equal weight to times good and bad. After an extensive biography, the final 200 pages are taken with an illustrated discography of the label and all its subsidiaries. Guarnori approaches the story with an appropriate mixture of wonder and method, and can feel satisfied that All Platinum – The Making Of A Sound will become the definitive work on the label. *Daryl Easlea*

Rivals Of The Beatles 2

Martin Orkin

★★★★

MHO Press, £15

ISBN 97817395659-0-9, 528 pages

More of those adjacent to the yeah, yeah, yeah

The premise was simple: to look at the groups contemporaneous with, and directly influenced by, 2023 No 1 hitmakers The

Beatles. Martin Orkin did this with a mixture of enthusiasm and style in his first volume of *Rivals Of The Beatles*, published in 2021. Selling out its limited print run, it was clear that this could easily continue. Like its predecessor, *ROTB 2* offers biographies and discographies for each band, who as, Orkin says, "experienced and fed off . . . the golden aura spread by The Fab Four, and who then cast their own inspired spin on proceedings." It certainly isn't a case of hunting round for scraps and obscure turns – The Who, The Animals, Love, The Doors and Badfinger are here, as well as Klaatu, Ambrosia and Queen. These are all discussed at leisurely length.

Although Orkin's informal style may not be for all – and for Fab haters out there, to have everything brought back to the familiar foursome will outrage – it's a pleasure to read a book written by someone unafraid to share his opinions and offer a rating system not just for the artists in in question, but for songs mentioned in passing. *Rivals Of The Beatles 2* is a warm, worthy sequel. *Daryl Easlea*

Straight From The Heart

Bonnie Tyler

★★★

Hodder & Stoughton, £22

ISBN 9781399726252, 223 pages

From Swansea to Steinman and back

Bonnie Tyler's story is unashamedly working-class Welsh. She was born Gaynor Hopkins and continually refers to herself as that – Bonnie is the persona she assumes when performing. She married her first serious boyfriend, never touched anything stronger than a sleeping tablet (though admits supplying one to Mariah Carey, with amusing results) and is no good at dishing dirt.

The narrative, assisted by ex-*Smash Hits* staffer Jordan Paramor, is authentically Gaynor, with liberal smatterings of Welshness. Nothing is too in-depth apart from family matters, which sadly include many departures since the singer is now in her eighth decade. A miscarriage – she never had children – is almost glossed over as she bravely counts her blessings. You feel she'd have been equally happy playing the clubs where she started her journey. She's had the breaks, but also undoubtedly paid her dues in the pre-*X Factor* age.

The recordings with Meatloaf Svengali Jim Steinman come in for the most coverage, with *Total Eclipse Of The Heart* Tyler's global peak in the shoulder-padded mid 80s. There's precious little musical analysis, but plenty of humanity within these covers: if it's the *Loose Women*/breakfast TV readership the book's targeted at, then it should do well. The rest of us can probably make do with the *Greatest Hits…* and to be fair, there were some stonkers. *Michael Heatley*

Denmark Street

Peter Watts

★★★

Paradise Road, £20

ISBN 9780993570254, 196 pages

London's Street of Sound in profile

Long before it was a guitar enthusiast's Mecca, with instrument shops trading cheek-by-jowl, Denmark Street was the home of music publishing. It proved the gateway into the music business for many legendary names, Elton John, David Bowie and the Sex Pistols just three. Author Peter Watts traces the history of a London thoroughfare which, in recent years, has been threatened by both gentrification and the building of the Elizabeth Line. Along the way this hardback offers a handy guide to how music publishing works and a digression into the highly collectable library music genre. It also covers the birth of the UK music press, the *New Musical Express* having been born there.

Watts, a London-centric writer whose last book chronicled the history of the Battersea Power Station, combines historic accuracy with readability, and the result is surely as definitive a history as there'll be. The illustrative side is sadly lacking, all but one photo dating from comparatively recently, but a fistful of first-hand reminiscences livens up the research material and the result is surprisingly readable. Occasional inaccuracy in the namechecking department is annoying but can't spoil the positive effect. *Michael Heatley*

Swansea To Hornsey

Jack Jones

★★★★

Strap Originals, £25

ISBN 9781738412006, 262 pages

Debut novel from Trampolene frontman

Billed as a novel, essentially a memoir, Jones wrote this sort of life account back in 2017 to coincide with his band's debut album of the same name. Publication was shelved due to lack of a publisher, but six years on, friend Pete Doherty stepped in and set up a publishing house so Jones' wry, often melancholy, and always hilarious slant on life can reach beyond South Wales. Each short chapter comes with accompanying mood music in the form of recommended listening, including My First Drink, The Police's Roxanne, Memories, and We Are Family by Sister Sledge. Love and longing feature prominently and Jones' poetic bent resonates even when reminiscing about a twisted testicle – ouch! Some fine folk including Alan McGee, John Cooper Clarke and Liam Gallagher have already been bowled over and it's obvious why. Jones' charm shines through. It's an uplifting tale of hope and kinship over adversity, setback, poverty, and medical complications. A great read. *Ian Templeton*

Films

Everything Is Possible

★★★★

BMG (Paramount Plus UK)

The unforgettable tale of the great Scots

The band that would become Simple Minds formed in Glasgow in 1977, so inevitably the first 15 minutes of *Everything Is Possible* are taken up with tales of tenements and tower blocks, footage of rubbish piling up in the streets, and every 80s popstar's seminal TV moment watching Starman on *Top Of The Pops*. So far, so cliched, though this film avoids being a run-of-the-mill music documentary thanks to the fact that Simple Minds were genuinely extraordinary. They channeled their Eurocentric love of Fellini and Kraftwerk into their work as they stealthily became one of the biggest bands in the known universe, going from indie dance cred to John Hughes soundtracks, stadium rock ubiquity and all the tainted altruism that went with it in the mid-80s. The film touches on their political activism, with guest talking head Jerry Dammers not mincing his words regarding their importance to the movement to free Nelson Mandela. Ancillary to all of this is the bromance between the two main protagonists, Jim Kerr and Charlie Burchill, who grew up together and still live in the same general vicinity in Taormina, Sicily. They come across as humble and immensely likable. *Jeremy Allen*

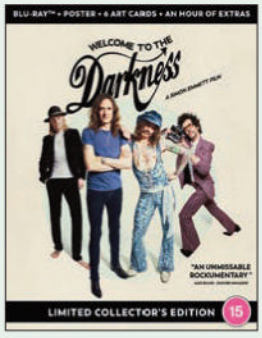
Peter Doherty: Stranger In My Own Skin

★★

Piece of Magic Entertainment (Cinemas)

Don't look back into the sun again…

The Libertines' soap opera of addiction and implosion has been so fully recounted, mostly by their chief instigator himself, that it can seem like history too recent to merit revisiting. But if the Albion hardcore need another ride on the skag'n'bone wagon, then this exercise in Peter-with-an-r Doherty self-portraiture provides a front-row seat, with his now-wife Katia de Vidas behind its decade of home-movie footage. It's a case of one more time for the road as Doherty reminisces about his barracks upbringing. A self-styled 'dreamer' and 'clown', he recounts the Libs story in rambling fashion, the effect not unlike being cornered in a pub with a recovering addict for 90 minutes. The results are messy, draggy and a bit self-indulgent, and perhaps in need of an outside perspective. Doherty's almost self-parodic reflections on time, happiness and the eternal enigma of Wolfman don't help. And it is, arguably, debatable whether anyone needs more accounts of missed Babyshambles gigs. But as Doherty sinks into a scuzzy druggy quagmire and de Vidas maintains an unvarnished view on the addict's appetite for self-destruction, it's hard not to crave some kind of resolution. Ten months in Thailand brings a welcome happy ending, even if Doherty's sometimes drably diaristic rehab dispatches slowly but surely over-extend that welcome. *Kevin Harley*



Welcome To The Darkness

★★★

Fulwell73 / Lightbulb Film Distribution (Cinemas, Blu-ray)

Touching and often hilarious documentary charting Brit-rockers return

It's easy to forget just how inescapable The Darkness were 20 years ago: the pomp rock revivalists won four Brits, headlined Reading and sold a million copies of their debut album, *Permission To Land*. Lead singer Justin Hawkins makes the bold claim in *Welcome To The Darkness* that he'd already envisaged the career trajectory before it happened, from the unassailable rise to the lukewarm reception their follow-up album received. Hawkins would also foresee the split and then the triumphant return – except triumphant might be overstating it slightly. And so we find The Darkness, a band built for arenas, slugging it out around 200-capacity venues in a *Waiting For Godot*-like purgatory as they ruminate on where it all went "horribly right" – as Hawkins puts it – before the fallout of excess and grotesquery. Simon Emmett's documentary, six years in the making, dwells little on that early success, instead choosing to portray a group of men drifting around in a kind of amused bewilderment, consolidating relationships and coming to terms with a fracturing mediascape while coming up against malignant and non-malignant tumours. The Hawkins brothers are the focus, though bassist Frankie Poullain provides comedic non sequiturs and asides. Naturally, it's Spinal Tap-esque, though the wit is Withnailian, too. *Jeremy Allen*

Porcupine Tree.: Closure/ Continuation. Live.

★★★

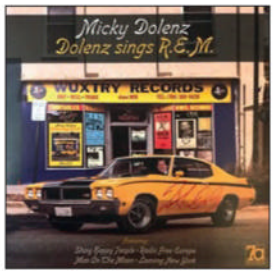
Music for Nations (DVD, Blu-ay)

The Tree of live…

Looking like a benevolent form tutor with still-boyish floppy fringe, Steven Wilson politely asks a sold-out Amsterdam audience if anyone has not "pur-chased" the new album yet. "Get out," he quips, when someone confesses. An unusually intimate snapshot of the veteran prog-rockers' arena-scale ascension/ farewell (delete as appropriate), this slickly shot film from the Ziggo Dome finds Porcupine Tree on amiably expansive form, mixing a 'best of' with all of *Closure/Continuation*.

Opener Blackest Eyes sets the tone, issuing a brisk precis of P Tree basics from Wilson's Lifeson-esque riffs and dreamy vocals to Richard Barbieri's synth atmospherics and Gavin Harrison's drum fills. Harrison is stretched further still by Harridan's heavy virtuosity, where Wilson hams it up like Marillion's Steve Hogarth. There's grace, too, in Of The New Day, before the YYZ-ish Rats Return and urgent Fear Of A Blank Planet splice old/new seamlessly. The backing screen comes to striking life for the latter and Anesthetize, the multi-layered epic the besotted audience clearly came for. Elsewhere, the set fluently accommodates acoustic detours (I Drive The Hearse) and metronomic thrash (Halo) alike, before Trains delivers the emotive, if uncertain, climax. "The summers are slipping away," sings Wilson, before Porcupine Tree also slip away, perhaps for the last time. *Kevin Harley*

Singles

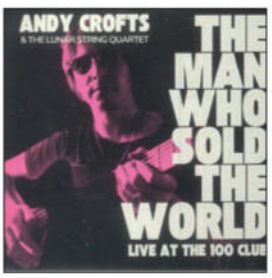


Micky Dolenz Dolenz Sings R.E.M. EP *7A 7A 061 EP 605*

Magical Micky continues to plough an unavoidably lonely farrow (hey, hey, he even calls himself 'The Monkee'), and turns his talents to four R.E.M. gems on this 12" EP, produced by Christian Nesmith, son of Mike. It gleams with love and joy. Get your ears around Shiny Happy People, which maxes out the song until it becomes a shimmering baroque-pop anthem that lingers in your mind like a happy memory. Fear not: Micky's curiously dry vocal makes it plain he comprehends the alienation at the song's heart. The pulsing, free-flowing Radio Free Europe ought to rock indie discos at every uni, assuming they still have such things. Man On The Moon acquires a percussive, brittle mystery, and Leaving New York is full of big city regret, the blasting chorus contrasting heavily with the distant verses. These are untouchable anthems for millions, and Micky feels the same, ambitiously discovering unexplored areas and emotional connections in each one. Wow. Nothing short of wonderful. Wow.

Brainstory Nobody But You/Gift Of Life *Big Crown BC 137*

Mellow, modern, stoned California sounds, assuming "modern" can accommodate early 70s vibes. Nobody But You is comparatively upbeat for Brainstory, offering a nippily funky groove, alluring harmonies, a blurry lo-fi sound, and a popping bassline that complements tumbling guitar and keyboard lines. The more flaccid, laidback Gift Of Life, celeste-like electric piano purring in your ear, seeks wisdom and grace. Ahhh. I'm gonna lie on this rug. If I drift off, lay a warm blanket over me.



Andy Crofts & The Lunar String Quartet The Man Who Sold The World Live At The 100 Club/English Summer *Colorama RAMAVS 047*

"Join in," urges Paul Weller side order and The Moons frontman Andy Crofts at the start of The Man Who Sold The World; easy for him to say as he plays every instrument known to man, but all I can play is my Petite typewriter. He makes a decent fist of Bowie's showpiece, delivering it on acoustic guitar with judicious adornment from his Lunar String Quartet. His own English Summer, as wryly domestic as anything The Kinks or Blur concocted, receives a sweetly languid rendition. A major rock talent apparently only fully appreciated by other musicians? You can easily change that.

Magic Sam That's All I Need/Every Night And Every Day *Soul4Real S4R 31*

Thrillers from Magic Sam's *West Side Soul*, an album all fans of Chicago blues must own, and it works as a soul record, too. Accidentally detuned guitar, clattering drums, Sam's heartwarming voice… That's All I Need is soulful perfection. Every Night And Day, where spring reverb helps Sam beat the tune in on his strings, is as touching. New to 45, eternally new to hearts.

The Move Live At The Fillmore West 1969 *London Calling LC LCLPC 5119*

Was October '69 too late for the brilliant Brum band to discover California? As progenitors of metal, they might have been better bringing steely sounds to San Francisco. Here, they're a progressive pop band veering towards harder edges. But they really rock on this hand-numbered green vinyl 10" EP. Check the thunderous cover of Todd Rundgren's Open My Eyes, a doddle for highly effective axeman Roy Wood, who doubtless played similar licks in Walk Don't Run as a beat band apprentice. Carl Wayne is a convincing frontman, the harmonies are delightful and the rhythm section rips. Hello Suzie is thudding proto-glam with a wing of Eddie Floyd's Big Bird flown in. Cherry Blossom Clinic (actually the Revisited amendment) ditches the original's jollity and adds classical detailing; they were always prone to such vainglorious amusements. San Fran was perhaps nonplussed but there's heaps of rough-edged joy here.

MWS & The Goldborns featuring Paul Weller/The Goldborns featuring Lee Perry Hot Sauce/Dead Town Remix *Westeleven W11 R 001*

Thick trance-inducing dub, with bass like a brick wall but heavier, provides a massive framework to assist rapper MWS in recounting West London/Caribbean culinary delights. Twining through the limitless mix is the guitar of Paul Weller, a noted respecter of reggaematic sounds. Dead Town is a darker affair, and Lee Perry, then-living legend, growls about Covid amid the musical murk; it was his final recording. Select big speakers: this audio earthquake can test smaller ones to destruction.

The 5678's/The Masonics featuring Miss Ludella Black Japan Tour EP *Spinout Nuggets SN 106*

"Split" EP (loathsome term: sounds like someone stomped on it) offers two retro combos from across the world. Daddy Goes Out Jail (sic), by Tokyo's female threesome 5678's, is like Bo Diddley playing Huey 'Piano' Smith, and their take on Help! comes on like The Damned originated it. Talking of which, Kent's The Masonics burst through New Rose like *they* invented it, their version rumbling like a truck with square wheels. You've Been Warned, easily the best tune here, has the air of menace Lee Brilleaux once specialised in, though he never sang surfabilly. Bet fans at their Japanese tours still have ringing ears. Pardon?

New Order True Faith (remastered)/1963 *Warner 505419 7635700*
New Order Blue Monday 88 (remastered)/Beach Buggy *Warner 505419 7635809*

Ecstatic electropop; True Faith in two 12" pressings. One contains Shep Pettibone's remix and dub mix of True Faith, both hold the touching 1963. A separate discomix delivers John Potoker's '88 rebuild of Blue Monday under the masterful supervision of Lord Quincy Jones. Perfection.

The Who Ready Steady Who 6: Live In Paris '72 *1960s REP 052*

A long way from *Ready Steady Go*, baby: the Acton Rifles in front of 400,000 fans at the Festival Of Humanity, Paris, taken from an AM airshot. They thud through I Can't Explain, blast across Summertime Blues, there's a climactic Baba O'Riley with Daltrey's gob iron in lieu of Dave Arbus, and a lengthy workout of the new Relay, boasting a breakdown that gives Moonie space. Very much live, with all that implies, but very much real.

Standard Fare Huw Stephens Session 01.07.10 *Precious PRE 035*

One of my relatives, presented with a photograph of herself when younger, declared she'd never realised she'd been attractive. Similarly, Sheffield indie threesome Standard Fare cut this session while exhausted and felt ashamed of it. Four fragile, all-too-human songs confess to haphazard relationships and tweaked sensitivities, as Dancing, riding soukous guitars and a to-the-point rhythm section, explains perfectly. Nuit Avec Une Amie unites Danny How and Emma Kupa's voices appealingly, his regulated tones tempering her wilder style. These *Session* EPs capture a moment; that's their point. Like a photograph, they can reveal beauty even the subject didn't realise was present at the time.

Jon Langford & The Men Of Gwent Ruby/Tenby Boatman *Country Mile CMR 034*

He must be knocking on, but Jon Langford doesn't sound a day over 25 on Ruby, which has a subtle ska swing, like The Specials had tipped their balance between skank and punk towards the latter. Great swelling organ, a compact chewy sound, and Langford comes across like all his experience has come into its own. I hope Ruby is pleased with this fine tribute. The folky Tenby Boatman, an agreeable splash of South Wales in Langford's delivery, is a thoughtful tale of a childhood incident. Why isn't he a national treasure? Because he's still got heaps to say.

Owners Club EP *Goo GOO 03*

A weeny Brighton label delivers three songs from Owners Club, surely potential stars. Double Diamond is a roaring celebration of a night on vintage beery piss. The even punkier Evil Twin blasts at high tempo through a gleeful confession. Village Green offers a grassier outlook, assembled on acoustic guitar, offering a sense the band knows more than they're letting on. I'm hearing Soft Boys, The Strokes, and an impishness hinting at the more sophisticated reaches of glam. A rough-edged release but there's heaps to consider here. A&R people, tune in.

Vee VV All Your Money *Payola PAY 7*

One-sided lathe-cut 45 in an edible sleeve, plant-based for vegan collectors! It smells and presumably tastes of vanilla, everyone's favourite flavour, apart from all the others. There are copies in non-edible sleeves, boo! Raucous post-punk, with a well-disguised groove, acres of noise rising to rattling funky guitar pinnacles. The soul claps are yummy, too.

Cyanide Pills Hope You're Having Fun/Don't Tell Me Everything's Alright *Damaged Goods DAMGOOD 607*

This 45 could have been cut any time since punk began, served up by a long-standing Leeds fivesome who've been stalwarts of Damaged Goods' admirable roster for 14 years. "Hope you're having fun," they snipe gaily, "because judgement day's about to come," twisting the knife. The flip is Ramones on even more speed, with a message. Simple, skintight, classical.

Ian McCann

Please send new release vinyl singles for review to Ian McCann, Singles, Record Collector, The Titfield Thunderbolt Room, 2nd Floor, Saunders House, 52-53, The Mall, Ealing Broadway, London W5 3TA.

MAMMOTH RECORD FAIR
READING

VinylRecordCollectorsFair

READING UNIVERSITY STUDENTS UNION
Sunday January 21st
Sunday March 17th & Monday May 27th
Shinfield Road, RG6 6EH
-- 46th Year -- Reading is 70 mins from London by car (M4) or 20 mins by rail from Paddington

UK's biggest one-day Record Fair 160 tables (9am–3pm) - entry £4

NEWBURY
Saturday
January 6th
Saint Nicolas Church Hall
West Mills
RG14 5HG

CHRISTCHURCH
Saturday
January 13th
Druitt Hall
High Street
BH23 1AB

CHIPPENHAM
Saturday
January 20th
The Citadel
Bath Road
SN15 2AB

SOUTHAMPTON
Saturdays:
January 27th & February 24th
The 1865
Brunswick Square
SO14 3AR

FROME
Sundays:
January 28th & March 24th
The Cheese & Grain
Market Yard
BA11 1BE
(THE BIG SOUTH-WEST FAIR 65 X 6FT TABLES)

ANDOVER
Saturday
February 3rd
The Lights
West Street
SP10 1AH

ALDERSHOT
Saturday
February 10th
West End Centre
48 Queens Road
GU11 3JD

USR RECORD FAIRS sid@usrfairs.co.uk ☎ 07788 800141. usrfairs.co.uk (all fairs except Reading and Frome 10-4pm)

Vinyl Daze Record Fairs
Record & CD Fairs Across the South West & Wales

Most fairs 10am-3pm (unless otherwise stated on website). Admission £1
Facebook/Instagram @vinyldazerecordfairs, vinyldazerecordfairs@btinternet.com
Please check www.vinyldazerecordfairs.co.uk for any updates prior to travelling

GLOUCESTER Saturday 6th January, St Mary de Crypt, Southgate Street, GL1 1TP
CIRENCESTER 13th January, Ashcroft Church Hall, Ashcroft Road, GL7 1RA
CARDIFF Sunday 14th January, St Mary's Church Hall, Whitchurch, Cardiff, CF14 2EA.
TAUNTON Saturday 20th January, Comeytrowe Community Hall, Pitts Close, TA1 4TY
CHEPSTOW Sunday 21st January, The Palmer Centre, Place De Cormeilles/ High Street, NP16 5LH
NEWPORT Sunday 28th January,The Dolman Theatre, Emlyn Walk, NP20 1HY
CAERPHILLY Saturday 3rd February, Twyn Community Centre, Twyn Square, 1 The Twyn, CF83 1JL
ABERGAVENNY Saturday 10th February, Castle Street Methodist Hall, NP7 5EG
HEREFORD Saturday 17th February, Baptist Church, Commercial Road, HR1 2BP
PENARTH Sunday 18th February, St Cyres School, Sully Road, CF64 2XP
DURSLEY Sunday 25th February, Kingshill House, Kingshill Lane, GL11 4BZ
WANTAGE Sunday 3rd March, Wantage Leisure Centre, Portway, OX12 9BY
WESTON-SUPER-MARE Saturday 9th March, The Stable, 3-6 Wadham Street, BS23 1JY

Premier Record Fairs North
☎ 07882 809056 premierfairs.co.uk Open 9am till 4pm.

MANCHESTER
Saturday 6th Jan & 3rd Feb
Sashas Hotel
Tib St./Oldham St. M4 1SH

LIVERPOOL
Sunday 14th Jan
Liner Hotel, Lord Nelson St. L3 5QB

SHEFFIELD
Saturday 20th Jan
The Workstation, Paternoster Row, S12BX

PRESTON
Friday 26th Jan
Preston Uclan (Students Union Refectory) Fylde Rd, PR7BY

MORECAMBE
Saturday 27th Jan
Arndale Centre, LA45DH

KENDAL
Saturday 17th Feb
Parish Rooms, Kirkland, LA9 4AD

SKIPTON
Sunday 18th Feb
Town Hall, High St. BD21 1AD

BURNLEY
Saturday 24th Feb
Market Hall (food hall)
Curzon St. BB11 1BB

Free Entry (unless otherwise stated)

VINYL BANK
Records & CD fairs

LEAMINGTON SPA
Saturday 13th January
The Pump Rooms
CV32 4AA
10am - 4pm £1 admission

CHELTENHAM
Saturday 27th January
The Town Hall
GL50 1QA
10am - 4pm £1 admission

For info - www.vinylbank.co.uk
or phone Karen - 07881415683

CRUISE Digital
ONLINE SHOP

Vinyl, CDs, Boxsets
Rock/Pop, Soul/R&B
Punk, Reggae, Indie
Folk, Country, Dance
Northern Soul

cruisedigital.co.uk
07970-182621

HEYDAY

MAIL ORDER
BOX 131, 548 – 550 ELDER HOUSE,
ELDER GATE,
MILTON KEYNES, MK9 1LR
TEL: 01908 663 459
e-mail: nick@heyday-mo.com
website: www.heyday-mo.com

COMPACT DISK

BAKER GURVITZ ARMY / NEON LIGHTS – THE BROADCASTS 1975 (3CD/2DVD) All tracks remastered from original tapes. UK P/P £3.65 ..... £34.99
JACK BRUCE / SMILES AND GRINS : BROADCAST SESSIONS 1970 – 2001 (4CD/2BluRay) All surviving BBC radio and TV performances. UK P/P £3.65 ..... £59.99
JIM CAPALDI / THE OUTSIDE YEARS (4CD SET) Remastered collection 1993-2004. Includes previously unissued live and studio tracks. UK P/P £3.65 ..... £30.99
MARTIN DENNY / EXOTICA! THE TIKI WORLD OF... 29 track collection serving as an introduction to Martin Denny. Includes liner notes. £10.99
FAMILY / IT'S ONLY A MOVIE (2CD) Remastered and expanded 1973 album. Includes BBC performances. £14.99
ROBBEN FORD / NIGHT IN THE CITY Blues guitarist live in Nashville 2021. ..... £14.99
RICHARD HARVEY / TERRAHAWKS TV soundtrack for the 1983 Gerry Anderson and Christopher Burr series. £12.99
JODY REYNOLDS / THE ENDLESS SLEEP MAN 1958 – 1962 Compilation of his releases over seven labels. Includes rarities. £10.99
V.A. / LES COUSINS (3CD) Soundtrack of Soho's legendary folk & blues club. 72 tracks by artists who played at the famous venue. UK P/P £3.65 ..... £23.99
V.A. / PUSHIN' TOO HARD : AMERICAN GARAGE PUNK 1964 – 1967 (3CD) 94 tracks including tracks never before released in the UK. UK P/P £3.65 ..... £23.99
V.A. / YOU CAN WALK ACROSS IT ON THE GRASS (3CD) The boutique sounds of Swinging London. Includes 48 page booklet. UK P/P £3.65
HANK WANGFORD & NOEL DASHWOOD / PROMISES PROMISES Heartfelt tribute to classic roots of country music. Features guitar, ukulele, dobro and harmonica. £11.99
WEST COAST CONSORTIUM / ALL THE LOVE IN THE WORLD (3CD) Complete recordings 1964 – 1972. 60s harmony pop outfit. Includes unissued material. UK P/P £3.65 ..... £22.99

VINYL

KEVIN AYERS / JOY OF A TOY LP Remastered reissue in gatefold sleeve. £24.99

POST/PACKING UK: CD/2CD/7"/DVD £1.90 first then 55p after / Multiple CD/DVD Sets £3.65 first, then £0.55 after / LP £3.65 first then £0.55 after. Double LP £4.00
Cheques/P.O.'s payable to Heyday Mail Order. Please include telephone number.
Please include SAE/IRC if requiring information by post ..Thanks.

MasterCard VISA Maestro

Leeds Record Fair

Saturday 13 January
Saturday 10 February
Saturday 9 March

80 tables of records in 2 halls
10am - 4pm Free admission

South-West Record Fairs
BRISTOL BEACON RECORD FAIR

NATIONWIDE DEALERS
FIVE FLOORS - CAFÉ / BAR
FREE ENTRY – 10 AM to 4 PM

2024
FEBRUARY 3rd
APRIL 6th
JUNE 1st
SEPTEMBER 7th
NOVEMBER 9th

FULL DETAILS - swrecordfairs.co.uk

RC Stockists

Have our readers coming through your door!

Call on 020 8752 8172 or email stockists@metropolis.co.uk for more information or to sign up today!

SOUTH EAST

101 Collectors Records – 'Established in 1991. Now under new management. Buying and selling new and second hand vinyl and cd's. Stock a range of quality artist merchandise in store.' **101 West Street, Farnham, GU9 7EN.** Tel: 01252 734409. richard.101collectorsrecords@hotmail.com www.101collectorsrecords.com

Across the Tracks – 'On busiest corner of hippest city, open seven days. Thousands of rarities in the shop that aren't on the net. All genres, including classical and new CD promos, nothing mundane. Collections bought.' **110 Gloucester Road, Brighton BN1 4AF**. Tel: 01273 677906. edfrombrighton@tiscali.co.uk www.acrossthetracksrecords.com

Ben's Collectors Records – Long standing record shop in the heart of Guildford with an ever changing large stock of records cds & cassettes at the most reasonable prices in the South. **5 Tunsgate, Guildford, Surrey GU1 3QT.** Drop any unwanted records in for a quote or contact Ben on 01483 301165 or www.benscollectorsrecords.com

Casbah Records – 'Open every day from 10.30am to 6.00pm. Come with me to the casbah where you'll find a fab selection of s/hand/new vinyl, new CDs, DVDs, books and memorabilia. Most genres catered for in south-east London's coolest shop! key areas: classic rock, soul, punk and indie.' **320-322 Creek Road, Greenwich, London SE10 9SW**. Tel: 0208858 1964. tony.davis@ntlworld.com www.casbahrecords.co.uk

Collectors Record Centre, Guildford – 'Retailers of rare records for 35 years. Our stocks exceed 300,000 45s, albums, CDs & DVDs. Mail order or call in for a collecting experience.' **89 F Woodbridge Road, Guildford, Surrey GU1 4QD.** Tel: 01483 568100

Grammar School Records – 'We stock 25,000 LPs, including 8,000 soundtracks, 5,000 classical, 12,000 rock, pop, jazz, folk, blues, country, easy, reggae, spoken, plus 20,000 45s, 1000s of CDs, DVDs, 78s, 8 tracks, dealer discounts.' **The Old Grammar School, High Street, Rye, East Sussex TN31 7JF.** Tel: 01797 222752. sales@backtrackrye.com, www.grammarschoolrecords.com

Helter Skelter Records – 'Quality second-hand records and CDs bought & sold. Established in 1994. Pay us a visit when in Chichester.' **44 The Hornet, Chichester, West Sussex PO19 7JG**. Tel: 01243 771744.

NEW **Intense Records** – 'Chelmsfords only independent record store selling New & 2nd Hand Vinyl & CD's all genres catered for Rock, Pop, Indie, Dance & more & DJ & Hi-Fi equipment.' **33/34 Viaduct Road, Chelmsford, Essex CM1 1TS** www.intenserecords.com Tel: 01245347372. email: enquiries@intenserecords.com

Merlin Records – 'POP, ROCK, SOUL, BLUES, JAZZ, PROGRESSIVE, REGGAE, PSYCHEDELIC.' **857 Green Lanes N21 2RX.** Tel: 0208 364 2380.

Music Mania – 'Selling quality vinyl – Rare, new & used covering all genres. Based in Worthing Town centre near Brighton.' **21 West Buildings, Worthing, BN11 3BS.** Tel: 01903 203489. mobile: 07912664576. email: help.musicmania@gmail.com

Not Just A Record Shop – 'Vintage vinyl store, all genres, large stock of new and second-hand vinyl, CDs and DVDs from £1. We also specialise in retro new and old items, new vinyl added most days, we also buy! Open 7 days a week, Mon-Sat 10-6 and Sunday 10-5.' **141 Seaside, Eastbourne, East Sussex BN22 7NN.** Tel: 01323 730037. sumer110@hotmail.com

On Broadway – 'Open Weds to Sunday 12–6. We stock R'n'B, R+R, Blues, indie, power Pop, Soul, Northern, Garage, Funk, Reggae, Mod, Latin & Boogaloo on 7"/12" LPs at competitive prices. On vinyl & CD thousands of 7" from 50s – 80s.' **161 Dawes Road, Fulham, London SW6 7EE**. Tel: 0207 385 6593. vinylphonic@googlemail.com / www.onbroadway161.com

Out On The Floor – 'From ska to punk rock, reggae & soul, reissues & originals. We buy & sell records – that's what we do.' **10 Inverness Street, Camden, London NW1 7HJ.** Tel: 0207 485 9958/07961315874. jajukebox@hotmail.com

Rarekind Records – 'New and 2nd hand record shop in Brighton stocking Funk, Soul, Reggae, Jazz, Rock, Psych, Prog, World, Indy, Hiphop, House, Pop and Techno. Open 7 days a week.' **104 Trafalgar Street, Brighton BN1 4ER**. Tel: 01273 818170. music@rarekindrecords.co.uk / www.rarekindrecords.co.uk

Rock Bottom Records – 'Rock Bottom Records – 37 years old & continuing to sell CDs/DVDs/LPs/Singles/Books and Mugs. Both new & pre-owned. Open 10-5 Mon–Sun (except weds). Come down to see us!' **37-38 Harbour Street, Whitstable, Kent CT5 1AJ.** Tel: 01227 277438. mikehoare06@aol.com

Russell's Records – 'New shop in Hampshire, come in and see us and our rapidly increasing/changing stock of good quality used albums/singles. Browse and enjoy our friendly service and free tea/coffee.' **Unit 12, The Hardies, High Street, Bordon, Hampshire GU35 0AY. Tel:** 01420 477221. watersidepixels@hotmail.co.uk www.russells-records.co.uk

Second Scene – 'A large selection of 1000s of vinyl LPs and singles from all genres, psych, folk, jazz and beyond. New stock priced daily, dealers please call for details of our excellent bulk purchase rates, collections bought and sold, records always wanted. All genres and budgets catered for.' **125, Pinner Road, Oxhey, Watford, Herts WD19 4EJ.** Tel: 01923 800635. julianleighsmith@hotmail.com / www.secondscene.co.uk

Shaks' Stax of Wax – 'Stocking all genres of used LPs, 12"s, 7"s, CDs and Tapes, which are updated daily. From the cheap and cheerful, to the highly collectables, there's something for everyone. There's also a small essential new- reissue section and a tailored ordering service offered. Open Mon to Sat 10am to 5pm, Sun 12pm to 5pm.' **54 Old London Road, Kingston Upon Thames,Surrey, KT2 6QF.** Tel: 0208 546 4422. info@shakstaxofwax.com.

Since Records Began – **Greenwich Vintage Market 2A Greenwich Church St London SE10 9BG.** Saturdays, Sundays and bank holidays only.admin@retrorecordretail.co.uk

Sister Ray – 'The last true all-genre record store in Soho. We have an unbeatable mix of CDs, vinyl and rarities. Music lovers from around the world come to us for a great shopping experience.' **34-35 Berwick Street, London W1F 8RP.** Tel: 0207 734 3297. sales@sisterray.co.uk www.sisterray.co.uk

Slipped Discs – 'Open Tuesday to Sunday in picturesque Steyning High Street, not far from the home of SME Audio. Quality vinyl bought and sold. New and preloved records, used CDs and collectible cassettes. Bespoke, in-store vinyl flattening service (Orb DF-01iA) and professional record cleaning is also available (Loricraft PRC4i).' **58a High Street, Steyning, West Sussex, BN44 3RD** Tel: 07852924601 slippeddiscssteyning@gmail.com

Sounds Original – 'Shop trading in Ealing, West London since 1983 (mail order since 1978). Based near South Ealing Underground station, about half-way between Heathrow Airport and Central London on the Piccadilly line, makes us an easy destination for any discerning collector of 1950s and 60s original records and memorabilia. Open 11.00 to 5.00 Wed to Sat.' **169, South Ealing Road, Ealing, London W5 4QP.** Tel: 0208 560 1155. soundsoriginal@aol.com www.soundsoriginal.co.uk

The Little Record Shop – 'Voted in Top 10 Guardian London record shops. Selling Rock, Reggae, Jazz, African, 1000s LPs & 45s. Rare records too. 95% Second-hand. Open 1-6.30 Tues, Fri, Sat & Sun. RECORDS BOUGHT. I don't sell on eBay or on the net, only from the shop.' **43 Tottenham Lane, London N8 9BD.** Tel: 07946412766. David@thelittlerecordshop.co.uk

The Rare Record Company – 'The Rare Record Company is an on-line store that trades in obscure and rare vinyl & CDs, helping you fill the gaps in your shelves' **Little Martins, Langham, Colchester, CO4 5PY** Tel: 07789 901567 https://rarerecord.co.uk/shop/

The Record Shop Ltd – 'We stock a large range of second-hand & new vinyl plus guitars, CDs, DVDs, sheet music & accessories. We buy vinyl & instruments (all types).' **37 Hill Avenue, Amersham, Buckinghamshire HP6 5BX.** Tel: 01494 433311. therecordshop@btconnect.com www.therecordshopltd.co.uk

The Sound Machine – 'Based in central Reading, one minute from Reading station, we are the town's longest-established independent collectors record shop. Wide range of new and second-hand vinyl and CDs. Collections bought & sold.' **24 Harris Arcade, Station Rd, Reading RG1 1DN.** Tel: 0118 957 5075. info@thesoundmachine.uk.com, www.thesoundmachine.uk.com

The Vinyl Frontier – 'Eastbourne's oldest independent record shop, selling new, used and rare/collectable vinyl, is run by former music journalists, DJs & band promoters Chris King and Rhydd Pugh.' **35 Grove Road, Eastbourne, East Sussex BN21 4TT. Tel:** 01323 410313. shop@recordsuk.co.uk, www.recordsuk.co.uk

Time Machine Records – 'Now in new larger shop offering an internet-free vinyl experience with a big reputation for quality and rarity. Rock and pop memorabilia also in stock. Open every Thursday, Friday & Saturday from 10am to 5pm.' **Almshouse Arcade, 19 The Hornet, Chichester, West Sussex PO19 7JL.** Tel: 07900142718. harry_boulter@hotmail.co.uk

SOUTH WEST

NEW **Pandemonium Records** – 'Pandemonium Record Store in Bournemouth offers 1000s of New and Used Vinyl Records, LPs, 12", 7", CDs, Audio Systems, Posters, T-shirts, Steampunk, collectables, etc…Free and easy parking. **162 Tuckton Road, Bournemouth, BH6 3JX.** Tel: 01202 770236, info@pandemonium.shop www.pandemonium.shop.

Phoenix Sounds – 'The biggest range of new & used vinyl & CDs in the South West, specialising in indie exclusives. We go big on RSD with loads of the best titles.' **Unit 6, Pearl Assurance House, Queen Street, Newton Abbot, Devon, TQ12 2AQ.** Tel: 01626 334942 / phoenixsound1@gmail.com

Rapture – 'A huge selection of brand new CDs, DVDs and vinyl, plus around 5,000 pre-owned titles. We are also proud stockists and installers of Sonos streaming systems.' **Unit 12 Woolgate Centre, Witney OX28 6AP.** Tel: 01993 700567 / www.rapturewitney.co.uk

Red Rock Records – 'Packed with records, CDs, DVDs, rare videos and bargain vinyl room. Also posters, blu-ray etc. Just off Poole High Street, by Coffee #1.' **4, North Street, Poole BH15 1NX.** Tel: 01202 677793. wayneofafcb@msn.com www.amazon.co.uk/shops/redrockrecordspoole

Rocket Records – Newly opened Record Shop with 40 years of collecting experience. Vinyl, Posters and Memorabilia. Wide range of genres. Speciality sections include punk and metal. Vinyl collections bought. Friendly, welcoming atmosphere. Open 10.30-6 Wed–Sat **884 Wimborne Rd. Moordown, Bouremouth, BH9 2DR** rocketrecords.co.uk - Tel: 01202 512762. info@rocketrecords.co.uk

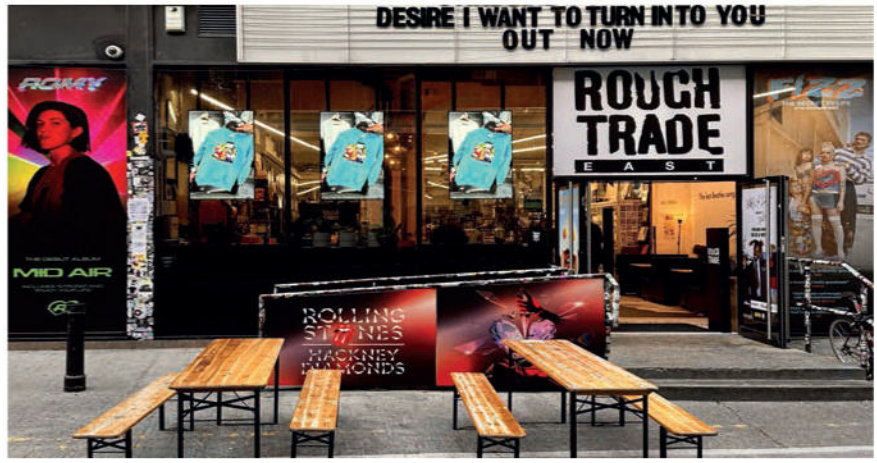
The Independent Record Shop – 'An independent vinyl-collector's dream with albums from 10p up to quality, sourced from UK and USA.' **7 Shurdington Road, Cheltenham Spa GL53 0JB.** Tel: 07831 372642. info@theindependentrecordshop.co.uk www.theindependentrecordshop.co.uk

Sounds Original, Ealing

Stylus Records, Lichfield

Shop Of The Month: Rough Trade's Record Shops

In this extended edition of Shop Of The Month **Emily Waller**, Rough Trade's Head of Brand and Content, tells **Steve Burniston** all about retailing in the 2020s



There's no doubt that Rough Trade's shops are world-renowned. Their story is a blend of vision, energy and commitment, wrapped up in a palpable love of music. Its longevity is impressive and beyond dispute. Geoff Travis' original Rough Trade shop opened in 1976 in London's Ladbroke Grove as punk started to explode. Rough Trade now has five UK shops: three in London, plus one in Bristol and another in Nottingham. There is also a US store in Manhattan and plans for a Berlin shop in 2024.

While Rough Trade's shops parted ways with the celebrated label in the mid-80s and they now operate as separate companies, their shared history represents a notable part of modern music's landscape. That said, the robust survival of the shops is impressive in itself. Of course, in retail you rarely succeed by standing still and Rough Trade have fearlessly grasped the digital world via an extensive online presence.

But this part of Rough Trade's story is about the shops. Emily Waller offers an invaluable insight into record retailing in the 2020s.

How, I ask her, has the company sought to retain/develop its original ideas and objectives, nearly 50 years after the first Rough Trade shop opened?

"We've evolved a lot, both creatively and commercially," says Waller. "And we've had to adapt to the changing landscape of the wider industry around us: the digital revolution, streaming, economic changes, etc. At the core, though, we've always sought to retain our brand DNA – our commitment to sourcing, curating and promoting the best music out there.

"Keeping an eye on emerging music, particularly developing genres and new ideas, has meant we have grown our support from those early days of punk to a much broader range of music," she continues. "We've diversified our product range a lot since the 80s and 90s. Maintaining strong relationships with our label and distributor partners, listening to customers and being open to change – but not at the cost of our brand values – has really seen our store communities flourish."

Covid affected record shops of all sizes, even those with good online structures. It was interesting to hear how Rough Trade responded to this potentially ruinous disruption.

"Well," declares Waller, "we had to improve our online shop a lot! Gone are the days of taking orders on the phone and dropping packages to the local Post Office. During the pandemic, demand outstripped supply and we had to make a lot of changes operationally, including migrating our mail order service from our Brick Lane store to a warehouse space in Bristol. Since then, we've had the capacity to stock a greater range of titles and serve a much bigger number of customers. So, if you need to find that psychedelic jazz compilation from 70s outfit La Reunion, we can get it to you."

"Still," she adds, "nothing beats flicking through the racks. The growth we have seen over the last few years has also meant our customer base now reaches further than ever before, across the UK and beyond. Launching Rough Trade EU… is testament to this and we're really excited about the enthusiasm for the brand in Europe."

> **"We *never* price-gauge – marking up products due to scarcity"**

During my mid-week afternoon visit there were plenty of customers in the Brick Lane shop. Many were tourists who had made a point of visiting the store. How important is tourism to RT's stores?

"Record shop tourism is great and people from all over the world visit us, whether it's for our collection or one of our shows," Waller says. "It gives us the chance to meet with so many different people. We learn a great deal about music and music fans from interactions such as these."

With eclectic posters and displays, the shop has a definite charm, and a relaxed vibe that's refreshingly non-corporate. The stock is almost entirely vinyl, mainly albums, with a few singles. Waller considers how the vinyl market will develop.

"It's tricky," she suggests. "The post-pandemic vinyl 'gold-rush', coupled with consumers' continued affinity for a physical representation of the music they love, hasn't shown too much sign of slowing down, but the wider music industry is always evolving and with that comes fresh challenges. It's not vinyl that is threatened so much as the independent record stores that sell it.

"Ultimately, we're seeing amazing demand for a tangible item attached to an artist or album and as long as we continue to recommend and curate one of the best music selections out there, while adapting to audiences both existing and new, we're really positive about the format and its longevity."

The Brick Lane shop has an extensive genre/category structure, including Alternative/Modern, Classic, Singer-Songwriters, Metal, Reggae/Dub, and Funk/Soul. Substantial floor-space is given over to areas such as "Best New Music Curated By Us" and "Rough Trade Essentials." The pre-owned section offers a good, unpredictable spread – I spotted plenty of interesting items, including albums by Brett Smiley, Streetwalkers and many others. There is an extensive selection of merchandise, and the shop hosts events: recently, signings by Vince Clarke and Madness. The shop also stages gigs. How important is all this "extracurricular activity" to RT?

"Merchandise has always been important," Waller says, "for brand awareness but also as a creative outlet. We've done a number of great collaborations over the years and it's something we're having a bit of a renewed love affair with – recent 'merch drops' include partnerships with Slam City Skates, Goldsmith Vintage, Sub Pop and Very Goods Studio.

"Our core range of merch – tees, sweats, hats etc – is great quality, ethically sourced and offers our community a further avenue to support and indulge in the brand. Our tote bag continues to be our crown jewel. We've been holding shows in our stores since the days in Covent Garden, when the likes of PJ Harvey and Beastie Boys played in the shop. As we've grown, we've ensured that events remain a core part of our DNA. We want to create a place for fans to see the biggest names and future stars in an intimate, unique and memorable environment. Our entry mechanic that pairs a record purchase with a 'free' gig ticket is really welcomed by artists and labels as a great way to both connect with fans in person and sell some albums at the same time."

In addition, there are activities such as the Rough Trade Club. Waller details its significance: "Rough Trade Club is a centrepiece for what we do. The recent updates we've made to member benefits have allowed us to offer better rewards for loyal custom as well as showcase our favourite new music and support the artists we love through our subscription service."

Waller also had some notable statements to make around the pricing and availability of limited editions and the like. In the light of comments made by collectors on the subject, it's instructive to hear RT's approach.

"We try to ensure anything very limited or sought after – *Record Store Day* titles, for example – goes to the fans who will treasure them, so we limit the number each customer can buy. We *never* price-gouge, marking up products due to their scarcity."

Rough Trade are all about range, ambience and customer service, things that great record shops, irrespective of size, deliver so well. Just like the smaller shops *RC* regularly features, after nearly 50 years Rough Trade continue to get it right.

Thanks to Rough Trade's Emily Waller, Paddy Lacy Scott and Charlie Sinclair-Sanders..

Wanted Records – 'Established September 2009 in central Bristol, we buy sell and trade quality vinyl LPs and singles from Psych to Reggae to Hip hop. We aim to pay the best prices and have the best stock - No CDs, DVDs, or Chris De Burgh. Mon-Sat 9.30-5.' **43 High Street, Bristol BS1 2AT.**Tel: 0117 9290524. info@wantedrecords.co.uk. www.wantedrecords.co.uk

Vinyl Vault – 'We stock rare collectable vinyl and CDs. Prog, psych, folk, reggae, rock & pop.' **6 Cambray Place, Cheltenham, Gloucestershire GL50 1JS.** Tel: 01242 227454. vinvault@aol.com www.vinyl-vault.co.uk

EAST ANGLIA & THE MIDLANDS

Back To Mono – 'Open Mon-Sat, 10-5.30 NEW SHOP (20 years experience) specializing in new and quality used vinyl, 60s, pysch, garage, rock, soul, jazz, etc. Collections or one-off items purchased.' **26 Guildhall street, Lincoln LN1 1TR.** Tel: 01522 537988. backtomonorecords@yahoo.co.uk www.backtomonorecords.com

DD Music Geek – 'Independent music and pop culture shop dealing in new and preloved vinyl, merch, books, cassettes, CDs, magazines, comics, manga, games, gifts and much more!' **111 A, Bridge Road, Lowestoft, Suffolk, NR33 9J0** Tel: 07584281556 / dave@ddmusicgeek.co.uk www.ddmusicgeek.co.uk

Just For The Record – 'New independent record shop in Rugby town centre. Large selection of quality used vinyl records, most genres. Opening times: Tues - Sat 10am – 4pm, Sun & Monday closed, no by appointment' **3, Churchside Arcade, Little Church Street, Rugby, Warwickshire, CV21 3AW.** Tel: 07983880300.

Mister Tees – 'A large selection of music for all tastes. Vinyl and CD, specialists in Northern Soul and 60s, 70s plus merchandise including badges, patches etc. (wholesale available). Established 30 years.' **65 Blackwell Street, Kidderminster, Worcestershire DY10 2EL.** Tel: 01562 515291. terry@mrteerecords.co.uk

Revolution Records - 'New and Collectable vinyl records across many genres to suit all tastes.' **1st Floor at Hunts Bookshop, 9 High Street, Rugby, Warwickshire, CV2 3BG.** Tel 01788 551867 / enquiry@huntsbookshop.com

Rock On Records - 'Rock On stocks 96% vinyl: over 7000 7" singles 2000+ collectable albums, also cassettes and a very few great CDs. AND rock'n'roll memorablia! **4 All Saints Street, Stamford, Lincs PE9 2PA** Tel: 01780 755888. hopwilson@aol.com

Spiral Archive Records – 'New and used records and CDs. Punk, Indie, Rock, Alternative, Ska, Reggae, Soul, 50s,60s. Wed-Fri 11-4pm/ Sat 11-5pm.' **First Floor, 43 Hazelwood Road, Northampton. NN1 1LG** Tel: 07974885450. alex@spiralarchive.com / ebay-stores.ebay.co.uk/spiralarchiverecords

Stylus Records Limited – 'Independent retail only record shop providing new and second-hand musical formats in Lichfield City Centre. We do not sell online.' **Minster Pool Walk, Lichfield, WS13 6QT.** Tel: 07864 762 261. www.stylus-records.co.uk / tim@stylus-records.co.uk

WALES

Derricks Music – 'Established 1956. We stock all types of music, specialising in Rock, AOR, Metal, Prog and Indie. We are also the main concert ticket outlet in West Wales incorporating Ticketmaster.' **221 Oxford Street, Swansea, West Glamorgan SA1 3BQ.** Tel: 01792 654226. derricks@eurotelemail.net, www.derricksmusic.co.uk

VOD Music – 'Opened February 2009 by Record Fair Organisers 'VOD Music'. Quirky store with Vinyl, CDs, DVDs (most genres) plus merchandise, sleeves and accessories. Open Wed, Fri, Sat, 10.30am-4pm' **28 New Street, Mold, Flintshire, North Wales CH7 1NZ.** Tel: 07904688739. enquiries@vodmusic.co.uk www.vodmusic.co.uk

NORTH

Grey 'n' Pink Collectors Records – 'Established for 25 years we specialise in vinyl and CDs: Rock 'n' Roll, 60s, Blues, Folk, Reggae, Indie, New Wave and Punk, to present day Rock and Pop.' **57 Brook Street, Chester CH1 3DZ.** Tel: 0124 431 1921. info@greynpinkrecords.com

Pear Music Shop – 'CDs, Vinyl, DVDs, Cassettes, Musical instruments and Accessories, LPs, 7", 78's, 45s, 12", excellent ordering service. 30,000 pieces of vinyl and growing.' **24 High Street, Knaresborough, North Yorkshire HG5 0EQ.** Tel: 07903 733730 / 01423 864120. pcornerwalker@googlemail.com

Replay Records – 'Established in 1999. Stocking new and pre-owned CD's and Records. Shop open – Tues-Sat 9.30–5.30.' **62-64 Freeman Street, Grimsby DN32 7AG**. Tel: 01472 351125.replay-records@btconnect.com

Reflex – 'Classic indie high-street store, catering to all musical tastes, fads & fashions. Fully geared up online with worldwide mail-order. Specialist in new release vinyl on 7" and LP.' **23 Nun Street, Newcastle upon Tyne NE1 5AG.** 0191 2603246 reflexrecordshop.com

RPM Discs– 'A traditional record shop specialising in quality value for money second hand vinyl. CDs and new vinyl also stocked. Home to one of the UKs largest singles only on-line shops. **7A The Shop, Front Street, Wingate, County Durham, TS28 5AA.** Tel: 07711 450045 / sales@rpmdiscs.co.uk www.rpmdiscs.co.uk / www.45rpmdiscs.co.uk

Rubber Soul Records - 'Run by a life-long Record Collector, selling most genres in store. Sell your individual records, vinyl collections or pop memorabilia quickly and easily. Ex cash paid. Please get in touch.' **19 Marsh Street South, Hanley, Stoke-On-Trent, ST1 1JA.** Tel: 07986 729197 rubbersoulrecords@hotmail.co.uk

Skeleton Records – 'Established in 1971, we carry over 150,000 new and used LPs, singles, CDs, tapes, videos and DVDs. All types of music catered for – we buy your unwanted vinyl, CDs, DVDs.' **11 Oxton Road, Birkenhead, Merseyside CH41 2QQ.** Tel: 0151 6539 003. skrecs@hotmail.co.uk www.skeletonrecords.co.uk

The Musical Box, Tuebrook, Liverpool

Spinning Discs Sheffield – 'An independent record shop where music lovers can meet, relax, drink coffee and browse new, reissue and select second hand vinyl in a friendly community environment.' **107 to 109 Chesterfield Road, Meersbrook, Sheffield, S8 0RN** Tel. 0114 258 2387. contact@spinningdiscsheffield.co.uk www.spinningdiscssheffield.co.uk

The Musical Box– 'Liverpool's oldest record shop since 1947, owned by a family business spanning four generations. We take pride in our longevity and extensive history, having been featured in several TV programmes and documentaries. We are renowned for being a 'hidden gem' and specialise in new old vinyl LPs, 7" singles, CDs, 78s & cassettes.

457 West Derby Road, Tuebrook, Liverpool L6 4BL Tel: 01512633845. musicalbox@hotmail.co.uk www.instagram.com/themusicalboxrecordshop www.facebook.com/themusicalboxrecordshop

Vinyl Guru – 'New, Used, Rare & Collectible Vinyl from £1. David Bowie Specialist, Video Game Soundtracks & Electronic Music, Art Prints & Frames, Books, Hifi including Turntables, Styli & huge range of accessories.' **69 Westgate Road, Newcastle upon Tyne NE1 1SG.** Tel: 0191 242 0430. info@vinylguru.co.uk, www.vinylguru.co.uk

Vinyl Tap – 'New & Used, Vinyl & Cds. New Releases, Indies Exclusives, Dinked Editions. Over 150,000 items in stock online and available in store. Can't find in the shop, please ask' **42 John William Street, Huddersfield, HD1 1ER.** 01484 845999 www.vinyltap.co.uk

NORTHERN IRELAND

Boneyard Records – Stockists of new and used vinyl. Blues, soul, jazz, country, folk, reggae and indie. Also a selection of guitars, strings and record players. **27-29 Market Street Arcade, Omagh, County Tyrone BT78 1EE** Tel: 07765 788591 Email: johnniemullin@hotmail.co.uk

Vanilla Records – 1000'S of quality pre-owned and new records and CDs nestled upstairs in an ice cream parlour. Rock, roots, indie, punk, psych, wave, blues, jazz. On Facebook + Instagram. Collections bought. **4 William Street, Cookstown, Co.Tyrone, BT80 8ND** Tel: 07903249850 www.vanillarecords.co.uk / vanillarecordsireland@gmail.com

OVERSEAS

Nostalgipalatset / Trash Palace – 'Sweden's BIGGEST store for VINYL! We specialise in collectable rock, progressive, indie, jazz, blues, soul, reggae etc. Also Scandinavia´s No 1 stockist of RARE metal & punk. Even a wide range of pop memorabilia like posters, magazines etc." Open Mo-Fri 11am-7pm, Sat-Sun 11am-3pm.' **Sankt Eriksgatan 101, 11331 Stockholm, Sweden.** Tel: (+46)8340061 / info@nostalgipalatset.com, www.nostalgipalatset.com

Vinylucky – 'Singapore's premier location for fine quality, hard-to-find LPs, 12" singles, new/vintage/pre-owned in top condition. At least 13,500 LPs/12" in-stock. Weekly new arrivals. "A PLACE WHERE GREAT MUSIC LIVES!" "THE GOLD STANDARD IN VINYL RECORDS".' **No. 1 Coleman Street, The Adelphi, Unit #B1-42, Singapore 179803.** / Tel: +65-6336-9071. vinylucky@hotmail.com / http://vinylucky.blogspot.com

Gibert Joseph Musique – 'Biggest independent records shop from France for more than 35 years.' **34 Boulevard Saint Michel, 75006 Paris, France.** Gibertjoseph.com Tel: +33 44 41 88 53. Email: philippe.marie@gibertjoseph.com

Lost Padre Records – 'A record shop specialising in vintage LPs and 45s. We have a great love for garage rock, psych, soul, punk, funk, the music of New Mexico and esoteric recordings from the world over.' **131B W. Water Street, Santa Fe, NM 87501, USA.** Tel: +1 505 310 6389 Email: lostpadrerecords@gmail.com

Hiss & Crackle Records Ground Level – 'Local indie releases, Australian + imports. Stocking new & pre-loved records, CDs, tapes, books/zines and more! + live music with an in-store stage!' **Ground Level 18 Council Street WALLSEND NSW AUSTRALIA 2287** Tel: +61 40010583 Email: mitchel@hissandcrackle.com / www.hissandcrackle.com

Hot Stuff AB – 'Southern Sweden´s leading shop for collectable records & ephemera. 50.000+ items of second hand, "new" limited editions and inhouse labels. Bank vault with high end collectables and wide range of vinyls in almost any genre. If you travel a long way, we even got special deals for hotels.' **Norra Esplanaden 5, Almhult, Sweden 34330.** Tel: +46 476 10449 / www.hotstuff.se

Vinylucky, Singapore

UNLOCK A WORLD OF KNOWLEDGE AND ENTERTAINMENT!

Subscribe today to your favourite magazines

SAVE 19% ON COVER PRICE

THE WORLD OF STRANGE PHENOMENA

subscribe.forteantimes.com/subscriptions

SAVE 17% ON COVER PRICE

THE MAGAZINE FOR CYCLING ENTHUSIASTS

store.cyclist.co.uk/subscriptions

SAVE 14% ON COVER PRICE

BRITAIN'S 3RD (OR POSSIBLY 4TH FUNNIEST MAGAZINE)

subscribe.viz.co.uk

SAVE 28% ON COVER PRICE

THE UK'S PREMIER NOSTALGIA MAGAZINE

shop.bestofbritishmag.co.uk/subscriptions

SAVE 39% ON COVER PRICE

THE HOME OF VINYL

shop.recordcollectormag.com/subscriptions

GREAT OFFERS ON GREAT MAGAZINES FROM DIAMOND PUBLISHING

Subscribe now and become a part of a community that shares your interests and fuels your passions.

VISIT OUR WEBSITES TODAY!

diamondpublishing

RECORD LISTINGS

Sell Vinyl/CDs direct to RC readers, call us on **0208 752 8172**
or Email **listings@recordcollectormag.com**

NEXT ISSUE: FEBRUARY 2024 (on sale 25 JANUARY)
Deadline for submitting adverts (Listings & Classified): Tuesday 2 JANUARY
Please email your advert (word doc/excel file/plain text) to: listings@recordcollectormag.com
Postal address: Record Collector Listings, Diamond Publishing Ltd, 2nd Floor, Saunders House, 52-53 The Mall, Ealing, London W5 3TA
Following issue: MARCH 2024 (on sale 22 FEBRUARY) Deadline: Monday 29 JANUARY

GOLDEN OLDIES SET SALE

Write to: DAVE SANDERS, 30 NEW ROAD, WHITEHILL, BORDON, GU35 9AX
Tel: 01420 472432. Mob: 07598 150897.
Email: davesanders2003@hotmail.com
POSTAGE: SINGLES/EPs £2.25 FOR FIRST THEN 25p EACH ADDITIONAL. LPs £4.50 FOR FIRST THEN £1.50 EACH ADDITIONAL. ALL RECORDS HAVE FULL MONEY BACK GUARANTEE.

SINGLES

BURR BAILEY & SIX SHOOTERS, San Francisco Bay (Decca F11686)	M	15.00
ANTON, Shot Down In Action (Spark SRL1120, Demo)	M	6.50
FONTELLA BASS, Rescue Me (Chess CRS8023)	EX	9.50
BEACH BOYS, I Get Around (Capitol CL15350)	EX	4.50
BEATLES, She Loves You (Parl. R5055)	EX	7.50
BEATLES, Can't Buy Me Love (Parl. R5114)	EX	7.50
BEATLES, A Hard Day's Night (Parl. R5160)	EX	7.50
BEATLES, We Can Work It Out (Parl. R5389)	EX	7.50
BEATLES, Strawberry Fields Forever (Parl. R5570, Pc)	EX/M	55.00
BEATLES, Let It Be (Apple R5833)	M	9.50
BERNADETTE, Come Kiss Me Love (Rim 2)	M	12.50
GRAHAM BONNEY, When Evelyn Was Mine (Col. DB88682, Demo)	M	20.00
BOSTON CRABS, Down In Mexico (Col. DB7586)	EX	12.50
BOSTON CRABS, Gin House (Col. DB7830)	EX	12.50
RUTH BROWN, This Little Girl's Gone Rockin' (Tri-London HLE8757)	EX	60.00
JOHNNY BURNETTE, God, Country And My Baby (London HLG9453)	EX	30.00
CALLAN & JOHN, House Of Delight (CBS 4447, Demo)	M	35.00
JO ANN CAMPBELL, Motorcycle Michael (HMV POP873)	EX	12.50
FREDDIE CANNON, Tallahassie Lassie (Top Rank JAR135)	EX	9.50
CAREFREES, We Love You Beatles (Oriole CB1916)	EX	12.50
NELL CARTER, Dreams (RCA 2503)	M	9.50
CASTELLS, Sacred (London HLN9392	EX	9.50
MEL CARTER, When A Boy Falls In Love (Pye Int. 7N25312)	EX	35.00
RAY CATHODE, Time Beat (Parl. R4901)	EX	12.50
CHEETAHS, Mecca (Philips BF1362)	M	17.50
CHEETAHS, Soldier Boy (Philips BF1383)	M	17.50
CHIMES, Once In A While (London HLU9263)	M	20.00
NEIL CHRISTIAN, That's Nice (Strike JH301)	EX	9.50
CHUCK AND GARY, Teenie Weenie Jeanie (HMV POP466)	M	35.00
CLIQUE, Sugar On Sunday (London HLU10286, Demo)	M	20.00
EDDIE COCHRAN, Summertime Blues (Tri-London HLU8702)	EX	17.50
EDDIE COCHRAN, Weekend (London HLG9362)	EX	12.50
SONNY COLE, I Dreamed I Was Elvis (US Rollin' Rock 45-001)	M	9.50
COLLEGE BOYS, Good Times (Pye 7N17294, Demo)	M	9.50
COOKIES, Chains (London HLU9634, Demo)	VG	12.50
CRESTERS, I Just Don't Understand (HMV POP1249)	M	8.50
CRESTS, A Year Ago Tonight (Top Rank JAR302)	EX	17.50
CRICKETS, Peggy Sue Got Married (Coral Q72317)	EX	8.50
JIMMY CROSS, Super Duper Man (Red Bird RB10042, Demo)	M	25.00
CRYSTALS, I Wonder (London HLU9852)	M	35.00
MIKE DALLON, I Care About You (RCA 1478, Demo)	M	27.50
BOBBY DARIN, Splish Splash (Tri-London HLE8666)	EX	17.50
DANNY DAVIS, Love Me (Parl. R4657)	EX	12.50
DIXIE CUPS, Chapel Of Love (Pye Int. 7N25245)	M	12.50
FATS DOMINO, Young School Girl (Tri-London HLP8727)	M	25.00
FATS DOMINO, Whole Lotta Loving (Tri-London HLP8759)	EX	12.50
DREAM WEAVERS, It's Almost Tomorrow (Gold Bruns. 05515)	EX	17.50
DRIFTERS, I Count The Tears (London HLK9287)	EX	17.50
DRIFTERS, Memories Are Made Of This (Atlantic 4084)	EX	9.50
J. VINCENT EDWARD, Run To The Sun (CBS 4388)	M	12.50
EMPEROR'S, Karate (Stateside SS565)	M	25.00
ESSEX, Easier Said Than Done (Col. DB7077)	M	12.50
ESSEX, She's Got Everything (Col. DB7178, Demo)	EX	17.50
PAUL EVANS, Midnite Special (London HLL9045)	EX	20.00
PAUL EVANS, Hushabye Little Guitar (London HLL9239)	M	15.00
FEDERALS, Twilight Time (Parl. R5193)	EX	9.50
FENDERS ORIOLES, Down Home Girl (Piccadilly 7N35247, sol)	EX	17.50
FIREBALLS, Bulldog (Top Rank JAR276)	EX	6.50
FIREFLIES, I Can't Say Goodbye (London HLU9057)	EX	40.00
FLAMINGOS, Love Walked In (Top Rank JAR213)	EX	27.50
FLARES, Foot Stompin' (London HLU9441)	EX	17.50
FLEE-REKKERS, Sunday Date (Pye 7N15288)	M	12.50
WADE FLEMONS, What's Happening (Top Rank JAR327)	EX	7.50
FOURMOST, Everything In The Garden (Parl. R5304)	EX	6.50
FOUR TOPS, Standing In The Shadow Of Love (Tamla TMG589)	EX	9.50
FREDDIE & DREAMERS, If You've Got A Minute Baby (Col. DB7857, Demo)	M	9.50
DOTTY FREDERICK, Ricky (Top Rank JAR106)	M	30.00
GENE & EUNICE, The Vow (Vogue POP 45-V9126)	EX	20.00
GIORGIO, Moody Trudy (MCA MK5023, Demo)	M	20.00
BOBBY GOLDSBORO, No Fun At The Fair (U. Artists UP1166)	EX	17.50
LESLEY GORE, Look Of Love (Mercury MF846)	EX	12.50
BOBBY GRAHAM, Skin Deep (Fontana TF521)	M	20.00
BILL HALEY & HIS COMETS, Skinny Minnie (Tri-Bruns. 05742)	EX	12.50
WILBERT HARRISON, Kansas City (Top Rank JAR132)	EX	12.50
TUBBY HAYES, Sally (Fontana TF397)	M	15.00
HIGH KEYS, Que Sera Sera (London HLK9768)	EX	17.50
HILLTOPPERS, The Joker (Tri-London HLD8528)	M	35.00
RON HOLDEN, My Babe (London HLU9116)	M	50.00
BUDDY HOLLY, Rave On (Tri-Coral Q72325)	EX	15.00
BUDDY HOLLY, Early In The Morning (Tri-Coral Q72333)	EX	17.50
BUDDY HOLLY, Peggy Sue Got Married (Coral Q72376)	EX	9.50
BUDDY HOLLY & CRICKETS, You've Got Love (Coral Q72472)	EX	17.50
BUDDY HOLLY, Love's Made A Fool Of You (Coral Q72475)	M	15.00
BUDDY HOLLY, Look At Me (Coral Q72445)	EX	9.50
IVORY JOE HUNTER, I'm Hooked (Capitol CL15220)	M	20.00
BRIAN HYLAND, Four Little Heels (London HLR9203)	EX	3.50
KRIS IFE, Give And Take (Music Factory CUB3, Demo)	EX	15.00
ISLEY BROTHERS, The Last Girl (Atlantic AT4010)	EX	32.00
JAN & DEAN, Heart And Soul (London HLU9395)	EX	9.50
JAN & DEAN, Norwegian Wood (Liberty LIB10225)	EX	12.50
JAN & DEAN, Yellow Balloon (CBS 202630)	M	20.00
KRIS JENSEN, Torture (Fontana 267241TF)	EX	12.50
JESTERS, Little Girl (RI 15)	EX	22.50
JETHRO TULL, Living In The Past (Island WIP6056)	EX	9.50
JETHRO TULL, Witch's Promise (Chrysalis WIP6077, Pc)	EX/EX	12.50
BOBBY KALPHAT, Zion Hill (Faith FA008)	M	17.50
ERNIE K-DOE, Mother-In-Law (London HLU9330)	EX	9.50
FRANK KELLY, What Do You Wanna Do (Fontana 267277TF)	M	8.50
KEITH KELLY, Tease Me (Parl. R4640)	EX	17.50
NELSON KEENE, Keep Loving Me (HMV POP814)	EX	8.50
JOHNNY KIDD & PIRATES, Shakin' All Over (HMV POP753)	EX	9.50
B.B. KING, Night Life (HMV POP1580)	EX	9.50
RAMONA KING, It's In His Kiss (W. Bros WB125)	EX	15.00
SOLOMON KING, When We Were Young (Col. DB8402)	M	3.50
GLADYS KNIGHT & PIPS, Lovers Always Forgive (Stateside SS352)	EX	25.00
GARY LEWIS & PLAYBOYS, She's Just My Style (Lib. LIB55846, Demo)	EX	15.00
GARY LEWIS & PLAYBOYS, Count On Me (Liberty LIB55778)	EX	20.00
JERRY LEE LEWIS, High School Confidential (Tri-Lon. HLS8780)	EX	12.50
JERRY LEE LEWIS, Little Queenie (London HLS8993)	VG	4.50
JERRY LEE LEWIS, Lovin' Up A Storm (Tri-London HLS8840)	VG	5.50
LOCOMOTIVE, Rudy's In Love (Parl. R5718)	EX	12.50
JIM LOWE, Four Walls (Tri-London HLD8431)	EX	12.50
KENNY LYNCH, Puff (HMV POP1057)	EX	9.50
KENNY LYNCH, Up On The Roof (HMV POP1090)	M	6.50
NEIL MACARTHUR She's Not There (Deram DM225, Demo)	EX	17.50
NEIL MACARTHUR She's Not There (Deram DM225)	EX	12.50
LONNIE MACK, Wham (Stateside SS226)	EX	17.50
CARL MANN, Pretend (London HLS9006)	EX	25.00
MARCELS, Heartaches (Pye Int. 7N25114)	M	12.50
ERNIE MARESCA, Shout Shout (London HLU9531)	M	15.00
MARKETTS, Vanishing Point (W. Bros WB130, Demo)	M	20.00
JOY MARSHALL, When You Hold Me Tight (Decca F11863, Demo)	M	9.50
MARTHA & VANDELLAS, Dancing In The Street (State. SS345)	EX	12.50
MASQUERADERS, Love Peace & Understanding (Now 1001)	EX	6.50
JOHN MAYALL'S BLUESBREAKERS, Double Trouble (Decca F12621)	EX	12.50
JOHN MAYALL'S BLUESBREAKERS, Suspicions (Decca F12684)	M	12.50
MAYFIELD'S MULE, Double Dealing Woman (Parl. R5817)	EX	9.50
MARILYN MICHAELS, Tell Tommy I Miss Him (RCA 1208)	M	7.50
CHUCK MILLER, Auctioneer (Mercury AMT1026)	M	12.50
ZOOT MONEY'S BIG ROLL BAND, Star Of The Show (Col. DB8090)	EX	25.00
MOODY BLUES, Fly Me High (Decca F12607)	EX	20.00
MICKIE MOST, The Feminine Look (Col. DB7117, Demo)	EX	12.50
DAVID McCALLUM, Communication (Capitol CL15439)	EX	6.50
CHRIS McCLURE, Hazy People (Polydor 56227)	M	7.50
CHAS McDEVITT SKIFFLE GROUP, Sing Sing Sing (Oriole CB1395)	M	9.50
NERO & GLADIATORS, Czardas (Decca F11413)	EX	12.50
JIM NESBIT, Tiger In My Tank (Vocalion V9241, Demo)	EX	15.00
NEW HOPE, Won't Find Better Than Me (London HL10296, Demo)	EX	9.50
NEW FORESTERS, Travel On (Lyntone LYN932/933)	EX	20.00
NOCTURNES, Why (Col. DB8219)	EX	6.50
ONE TWO AND THREE, Black Pearl (Decca F12093, Demo)	EX	9.50
OUTLAWS, Return Of The Outlaws (HMV POP1124)	EX	12.50
PACKABEATS, Gypsy Beats (Parl. R4729)	EX	8.50
PAPA DOO RON RON, Be True To Your School (RCA 2620, Demo)	M	8.50
JACK PARNELL, Kansas City (HMV POP630)	M	8.50
LITTLE JOHN PATTISON, Needles & Pins (Giv-A-Disc LYN510 + Booklet)	M/M	9.50
BOBBY PEDRICK, White Bucks & Saddle Shoes (Tri-London HLX8740)	EX	17.50
RAY PETERSON, I Could Have Loved You So Well (Lon. HLX9874, Demo)	M	15.00
PETS, Cha-Hua-Hua (Tri-London HL8652)	EX	15.00
PHIL PHILLIPS & TWILIGHTS, Sea Of Love (Mercury AMT1059)	EX	25.00
WILSON PICKETT, In The Midnight Hour (Atlantic AT4036)	EX	12.50
WILSON PICKETT, Don't Fight It (Atlantic AT4052)	M	8.50
PICKWICKS, Apple Blossom Time (Decca F11901, Demo)	M	12.50
PILTDOWN MEN, A Pretty Girl Is Like A Melody (Capitol CL15245)	EX	12.50
PINK FLOYD, See Emily Play (Solid Centre Col. DB8214)	VG	30.00
ELVIS PRESLEY, Hound Dog (Gold HMV POP249)	EX	95.00
ELVIS PRESLEY, All Shook Up (Gold HMV POP359)	EX	75.00
ELVIS PRESLEY, All Shook Up (Silver HMV POP359)	EX	25.00
ELVIS PRESLEY, King Creole (Tri RCA1081)	EX	9.50
ELVIS PRESLEY, Indescribably Blue (RCA 1565)	M	15.00
ELVIS PRESLEY, Your Time Hasn't Come Yet Baby (RCA 1714)	EX	9.50
ELVIS PRESLEY, U.S. Male (RCA 1688)	EX	9.50
JUDD PROCTOR, Palamino (Parl. R4809)	EX	5.50
PYRAMIDS, Penetration (London HLU9847)	M	45.00
RAINDROPS, What A Guy (London HL9718)	M	20.00
TEDDY RANDAZZO, Dance To The Locomotion (HMV POP1067)	EX	8.50
RAN-DELLS, Martian Hop (London HLU9760)	M	15.00
OTIS REDDING, My Girl (Atlantic AT4050)	EX	8.50
JIMMY REED, Shame Shame Shame (Stateside SS205)	EX	15.00
TONY REESE, Just About This Time Tomorrow (London HLJ8987)	M	17.50
CHARLIE RICH, Lonely Weekends (London HLU9107)	EX	35.00
CLIFF RICHARD, High Class Baby (Col. DB4203)	EX	9.50
RIP CHORDS, Here I Stand (CBS AAG143)	EX	12.50
RIP CHORDS, Gone (CBS AAG162)	EX	12.50
ROCKIN' REBELS, Wild Weekend (Stateside SS162)	EX	15.00
MARK ROGERS & MARKSMEN, Bubble Pop (Parl. R5045, Demo)	EX	17.50
ROLLING STONES, Come On (Decca F11675)	M	45.00
ROLLING STONES, Last Time (Decca F12104)	EX	8.50
ROLLING STONES, Have You Seen Your Mother etc. (Decca F12497)	M	12.50
RONNY & DAYTONAS, California Bound (Stateside SS367, Demo)	EX	17.50
STEVE ROWLAND, So Sad (Fontana TF844, sol)	EX	15.00
ROYAL TONES, Short Shorts (HMV POP454)	EX	25.00
DAVE SAMPSON, Sweet Dreams (Col. DB4449)	M	15.00
PEGGY SCOTT & JO JO BENSON, Soul Shake (Polydor 56761)	M	8.50
SEARCHERS, Sweet Nothin's (Philips BF1274)	M	7.50
NEIL SEDAKA, The Diary (Tri, RCA 1099)	EX	12.50
NEIL SEDAKA, Ring A Rockin' (London HLW8961)	VG	7.50
DEE DEE SHARP, Ride (Cameo Parkway C230)	EX	30.00
DEE DEE SHARP, Do The Bird (Cameo Parkway C244)	M	20.00
SANDIE SHAW, Think It All Over (Pye 7N17726)	M	9.50
DOUG SHELDON, Lollipops And Roses (Decca F11514)	EX	6.50
SHERRYS, Pop Pop Pop-Eye (London HLW9625)	M	15.00
TROY SHONDELL, Island In The Sky (Liberty LIB55398, Demo)	EX	12.50
SIDEKICKS, Suspicions (RCA 1538, Demo)	EX	15.00
ANDEE SILVER, Too Young To Go Steady (HMV POP1297)	EX	6.50
SNAPPERS, Big Bill (Top Rank JAR167)	M	8.50
SONNY'S REVELLERS, Salt And Pepper (London HLU10257, Demo)	M	9.50
SONNY & CHER, The Letter (Vocalion VL9247)	EX	9.50
BOB B. SOXX, Zip-A-Dee-Doo-Dah (London HLU9646)	EX	9.50
SPOKESMEN, Today's The Day (Brunswick 05958, Demo)	M	9.50
GARY STITES, Starry Eyed (London HLL9003)	M	17.50
STOCKING TOPS, You're Never Gonna Get My Lovin' (Toast TT500)	M	12.50
RHET STOLLER, Chariot (Decca F11302)	EX	9.50
STRANGELOVES, Cara-Lyn (Immediate IM007)	EX	17.50
SUGARBEATS, I Just Stand Here (Polydor BM56069, Demo)	M	25.00
SUN DRAGON, Green Tambourine (MGM1380)	EX	8.50
SURFARIS, Wipe Out (London HLD9751)	M	7.50
SURFARIS, Waikiki Run (Brunswick 05894)	EX	9.50
SWINGING SOUL MACHINE, Spooky's Day Off (Polydor 56760)	M	12.50
SYNDICATE OF SOUND, Little Girl (Stateside SS523)	EX	25.00
DEMETRISS TAPP, Lipstick Paint A Smile On Me (Coral Q72470, Demo)	M	35.00
TIP TOPS, He's Braggin' (Cameo Parkway P868)	EX	25.00
NICK TODD, Tiger (Tri-London HLD8902)	EX	20.00
TORNADOS, Early Bird (Col. DB7589)	EX	17.50
MITCHELL TOROK, When Mexico Gave Up The Rumba (Bruns. 05596)	EX	17.50
TRAFFIC, Hole In My Shoe (Island WIP6017) Picture Cover	EX/EX	7.50
TRASHMEN, Surfin' Bird (Stateside SS255)	EX	27.50
TRITONS, Satisfaction (Barclay BAR21)	M	40.00
WILLIAM TRUCKAWAY, Bluegreens On The Wing (Rep. RS20842)	EX	9.50
TUMBLEWEEDS, Four Strong Winds (Pye 7N17231)	EX	5.50
SAMMY TURNER, Always (London HLX8963)	M	15.00
TITUS TURNER, We Told You Not To Marry (London HLU9024)	EX	17.50
TYRANNOSAURUS REX, Debora (Regal Zono. RZ3009)	EX	25.00
TYRANNOSAURUS REX, One Inch Rock (Regal Zono. RZ3011)	EX	30.00
UNITED STATES Double Quartet, Life Is Groovy (State. SS590, Demo)	M	20.00
VAL & THE V's, Do It Again A Little Bit Slower (CBS 2780, Demo)	M	25.00
RITCHIE VALENS, Donna (Tri-London HL8803)	EX	20.00
MARK VALENTINO, The Push And Kick (Stateside SS148)	M	20.00
VELVETS, Laugh (London HLU9444, Demo)	M	40.00
VENTURES, Lullaby Of The Leaves (London HLG9344)	M	7.50
MIKE VICKERS, Eleventy One (Col. DB7825, Demo)	EX	15.00
VICKY, Colours Of My Love (Philips BF1565)	EX	8.50
GENE VINCENT, Be-Bop-A-Lula (Capitol CL14599)	EX	25.00
GENE VINCENT, Frankie & Johnny (Capitol CL15035)	EX	12.50
VIPERS, Don't You Rock Me Daddy-O (Gold Parl. R4261)	EX	12.50
VISCOUNTS, Night Train 9 (Top Rank JAR502)	EX	12.50
WAILERS, Mau-Mau (London HL8994)	VG	35.00
WARM SOUNDS, Birds And Bees (Deram DM126)	M	8.50
THOMAS WAYNE, Tragedy (Tri-London HLU8846)	EX	12.50
WEB, Baby Won't You Leave Me Alone (Deram DM217)	M	15.00
WEDGEWOODS, September In The Rain (Pye 7N15642)	EX	8.50
HOUSTON WELLS, This Song Is Just For You (Parl. R4955)	EX	5.50
MARY WELLS, My Guy (Stateside SS288)	EX	8.50
GLENN WESTON, Pattern People (Col. DB8253, Demo)	EX	15.00
WHO, Anyway Anyhow Anywhere (Bruns. 05935)	EX	25.00
WHO, I Can't Explain (Bruns. 05926)	M	35.00
WHO, A Legal Matter (Brunswick 05956)	EX	35.00
WHO, Substitute / Waltz For A Pig (Reaction 591001)	M	20.00
WHO, Substitute / Instant Party (Reaction 591001)	M	25.00
WHO, I'm A Boy (Reaction 591004)	EX	8.50
WHO, Dogs (Track 604023)	EX	20.00
WILDCATS, Gazachstahagen (Tri-London HLT8787)	M	20.00
WILD COUNTRY, Silent Village (Trafalgar TRAF01)	M	50.00
CLARENCE WILLIAMS, High Society (Gold HMV SCM5134)	M	15.00
JACKIE WILSON, Reet Petite (Tri-Vogue Coral Q72200)	EX	17.50
JACKIE WILSON, A Woman A Lover A Friend (Coral Q72407)	EX	9.50
LITTLE STEVIE WONDER, Fingertips (Oriole CBA1853)	EX	27.50
STEVIE WONDER, I Was Made To Love Her (Tamla TMG613, FS)	EX	9.50
WONDER WHO, Lonesome Road (Philips BF1600)	EX	12.50
YOUNG IDEA, With Little Help From My Friends (Col. DB8205)	EX	8.50
YOUNG RASCALS, A Girl Like You (Atlantic 584128)	M	7.50
YOUNG TURKS, Duel At Diablo (CBS 202353, Demo)	M	9.50

YES, Sweetness (Atlantic 584280, sticker mark, no B Side) EX 25.00
KEELE RAG RECORD, Flexi (Rhythm Unlimited) (Lyntone LYN347) EX 12.50
KEELE RAG Flexi, No. 2 (Inc. Escorts) (Lyntone LYN508) EX 25.00
SHEFFIELD UNIVERSITY RAG RECORD, 1964 (Lyntone LYN738, Flexi) EX/EX 30.00

EPs

BEACH BOYS, God Only Knows (Capitol EAP-6 2458) EX/EX 20.00
RAY BUSH & AVON CITY SKIFFLE (Tempo EXA40) EX/EX 12.50
RAY BUSH & AVON CITY SKIFFLE, No. 2 (Tempo EXA50) EX/EX 12.50
RAY CHARLES, I Can't Stop Loving You (HMV 7EG8781) M/M 9.50
CRICKETS, Four More (Coral FEP2060) EX/EX 20.00
CRICKETS, That'll Be The Day (Coral FEP2062) EX/EX 20.00
CYRIL DAVIES, The Sound Of (Pye Int. NEP44025) EX/EX 50.00
BILL DOGGETT, A Jolly Christmas (Parl. GEP8771) M/M 4.50
FATS DOMINO, Blues For Love, Vol. 2 (Gold Tri-London REU1062) EX/M 25.00
FATS DOMINO, Carry On Rockin' Part 2 (Tri-London REP1116) EX/EX 40.00
FATS DOMINO, Be My Guest (London REF1261) EX/EX 20.00
MARIANNE FAITHFUL, Go Away From My World (Decca DFE8624) EX/M 25.00
GEORGIE FAME, Fame At Last (Col. SEG8393) EX/EX 17.50
BILLY FURY, Billy Fury (Decca DFE6694) EX/EX 30.00
BILLY FURY, & The Tornados (Decca DFE8525) EX/M 25.00
BILL HALEY, Rock Around The Clock (Tri-Brunswick OE9250) EX/EX 17.50
BILL HALEY, Live It Up, Part 1 (Gold Tri. London REF1049) EX/M 25.00
BILL HALEY, Live It Up, Part 2 (Gold Tri. London REF1050) M/M 25.00
BILL HALEY, Rock 'n' Roll Stage Show, Pt. 1 (Tri-Bruns. OE9278) EX/M 15.00
JET HARRIS & TONY MEEHAN, Jet & Tony (Decca DFE8528) EX/EX 8.50
HEINZ, Live It Up (Decca DFE8559) EX/EX 20.00
BUDDY HOLLY, Listen To Me (Coral FEP2002) EX/EX 25.00
BUDDY HOLLY, Rave On (Tri-Coral FEP2005) EX/EX 30.00
BUDDY HOLLY, Buddy Holly (Coral FEP2032) EX/EX 25.00
BUDDY HOLLY, The Late Great (Coral FEP2044) EX/M 12.50
KINKS, Kwyet Kinks (Pye NEP24221) EX/EX 35.00
CRIPPLE CLARENCE LOFTON, Same (Vogue EPV1209) EX/EX 27.50
ELVIS PRESLEY, Good Rockin' Tonight (HMV 7EG8256) M/M 150.00
ELVIS PRESLEY, Love Me Tender (HMV 7EG8199) EX/EX 50.00
ELVIS PRESLEY, Elvis Presley (Tri- RCA RCX104) M/EX 30.00
ELVIS PRESLEY, Jailhouse Rock (Tri, RCA RCX106) EX/EX 25.00
ELVIS PRESLEY, Peace In The Valley (RCA RCX101) EX/EX 12.50
PRETTY THINGS, The Pretty Things (Fontana TE17434) VG/EX 25.00
CLIFF RICHARD, Cliff's Hits (Col. SEG8203) EX/EX 9.50
CLIFF RICHARD, Dream (Col. SEG8119) EX/M 9.50
CLIFF RICHARD, Cliff's Lucky Lips (Col. SEG8269) EX/EX 9.50
ROLLING STONES, Rolling Stones (Unboxed Decca DFE8560) EX/EX 20.00
ROLLING STONES, Five By Five (Decca DFE8590) EX/EX 20.00
SEARCHERS, Ain't Gonna Kiss Ya (Pye NEP24177) EX/M 9.50
STATION SKIFFLE Group, Hugged My Honey (Esquire EP151) M/M 40.00
STRING-A-LONGS, String -A-Long With (London REU1322) EX/M 17.50
TORNADOS, Sounds Of The Tornados (Decca DFE8510) EX/M 9.50
GENE VINCENT, Hot Rod Gang (Capitol EAP-1-985) EX/EX 55.00
GENE VINCENT, Gene Vincent Record Date (Capitol EAP-1-1059) EX/EX 50.00
GENE VINCENT, Gene Vincent Record Date, Pt. 3 (Capitol EAP 3-1059) EX/EX 50.00
VIPERS, Skiffling Along With The Vipers (Parl. GEP8655) EX/EX 12.50
WARM GOLD, A Taste Of Cornwall (Hurler HURLS008, Autographed) M/M 20.00
DEE DEE WARWICK, We're Doing Fine (Mercury 10036MCE) M/EX 70.00
MUDDY WATERS, With Little Walter (Vogue EPV1046) VG/VG 55.00
MUDDY WATERS, Muddy Waters (Pye Int. NEP44010) EX/EX 25.00
WHO, Ready Steady Who (Reaction 592001) VG/EX 40.00

LPs

DERROLL ADAMS, Feelin' Fine (Village Thing VTS17 + Inner Sleeve) EX/M 50.00
ANIMALS, Animal Tracks (Col. 33SX1708) VG/EX 60.00
BEATLES, A Hard Day's Night (Parl. PMS1230, 1st Issue) EX/EX 60.00
BEATLES, For Sale (1st Issue Parl. PMC1240, GF) EX/EX 60.00
BEATLES, With The Beatles (2nd Issue Parl. PMC1206) EX/EX 75.00
BEATLES, Help (Parl. PMC1255, 1st Issue) EX/EX 60.00
BEATLES, Rubber Soul (Parl. PMC1257 Matrix Xex579-1 / Exe580-1) EX/EX 150.00
BEATLES, Rubber Soul (Parl PMC1267, 2nd Issue) EX/M 65.00
BEATLES, Abbey Road (Original Apple PCS7088) M/EX 65.00
BLODWYN PIG, Getting To This (Chrysalis ILPS9132, 1st Issue GF) EX/M 55.00
ANNE BRIGGS, The Time Has Come (CBS 64612, superb copy) NM/M 395.00
EDGAR BROUGHTON BAND, Sing Brother Sing (Har. SHVL772, W/I, GF) M/M 75.00
BOB BUCKLE, Come Listen To (Ash ALP107 S) M/M 40.00
SHIRLEY COLLINS, Amaranth (Harvest SHSM2008, Textured Sleeve) M/M 27.50
SHIRLEY & DOLLY COLLINS, Anthems In Eden (Harvest SHVL754, GF) EX/M 140.00
CREAM, Fresh Cream (Mono Reaction 593001) VG/EX 55.00
ARTHUR CRUDUP, Father Of Rock & Roll (U.S. RCA LPV573) EX/M 15.00
JOHN DANKWORTH, Zodiac Variations (Fontana TL5229, GF) EX/M 20.00
G. DEACON & M. ROSS, Sweet William's Ghost (Xtra 1130, W/I) M/M 45.00
DECAMERON, Mammoth Special (Mooncrest CREST19 + Insert) EX/EX 12.50
DESMOND DEKKER, This Is (Trojan TTL4) EX/M 22.00
SANDY DENNY, Like Old Fashioned Waltz (Pink Rim Island ILPS9258) EX/M 25.00
AVNSLEY DUNBAR, Doctor Dunbar's Pres. (Lib. LBS83177, stick. on cover) EX/EX 80.00
DUANE EDDY, Have Twangy Guitar Will Travel (Lon. HAW2160) EX/M 25.00
EMERSON LAKE & PALMER, Trilogy (Pink Rim Island ILPS9186) EX/M 40.00
FAIRPORT CONVENTION, Unhalfbricking (1st Issue, Island ILPS9102) EX/M 150.00
FAIRPORT CONVENTION, Liege & Lief (1st Issue, Island ILPS9115, GF) EX/M 95.00
GEORGIE FAME, Two Faces Of Fame (CBS 63018) EX/EX 12.50
FAMILY, A Song For Me (Reprise RSLP9001 with Insert) EX/EX 60.00
FAMILY, Anyway (Rep. RSX9005, custom Poly. Sleeve) EX/M 30.00
FOTHERINGAY, Fotheringay (Pink Island ILPS9125, GF) VG/M 80.00
DAVY GRAHAM, Folk Blues & Beyond (Decca LK4649) VG/EX 75.00
GROUNDHOGS, Thank Christ For The Bomb (Blue Liberty LB83205) EX/M 120.00
JOHN HAMMOND, So Many Roads (Fontana TFL6059) M/M 40.00
HARD MEAT, Hard Meat (German W. Bros WS1852) EX/M 35.00
JANCIS HARVEY, Distance Of Doors (King KLPS47) EX/M 35.00
HOLLIES, Stay With (Original Stereo Parl. PCS3054) M/EX 150.00
JAN & DEAN, Filet Of Soul (Liberty LBY1339) EX/M 20.00
KING CRIMSON, In Wake Of Poseidon (Pink Island ILPS9127, GF) VG/EX 95.00
GLADYS KNIGHT & PIPS, Nitty Gritty (Tamla TML11135) EX/M 20.00
ALEXIS KORNER, Blues Incorporated (1st Issue, Poly. 236206) G/EX 25.00
ALEXIS KORNER, Bootleg Him (Rak SRAKSP51, 2LP with Book) M/M 45.00
MAGNA CARTA, Seasons (Large Swirl Vertigo 6360003, GF) EX/M 85.00
MAGNA CARTA, Songs From Wasties Orchard (Large Swirl Vertigo 6360040, multifold Cvr) M/EX 95.00
MAN, Be Good To Yourself etc. (U. Artists UAG29417, F/Out Map) M/M 25.00
MANFRED MANN, Five Faces Of Manfred Mann (HMV CLP1731) EX/EX 37.50
JOHN MAYALL, Plays John Mayall Live etc. (Decca LK4680) EX/EX 85.00
JOHN MAYALL, Bluesbreakers With Eric Clapton (Decca LK4804) EX/M 120.00
JOHN MAYALL, Bare Wires (Decca LK4945, GF) EX/EX 25.00
JOHN MAYALL, The Blues Alone (Ace Of Clubs ACL1243) M/EX 20.00
DUDLEY MOORE, The Dudley Moore Trio (Decca SKL4976) M/M 25.00
MOTT THE HOOPLE, Mott (CBS 69038, GF + Inner Sleeve) EX/M 25.00
JIMMY McCRACKLIN, A Piece Of (Minit MML40003) EX/M 32.50
NICE, Elegy (Pink Scroll Charisma CAS1030, GF) EX/EX 9.50
PENTANGLE, Basket Of Light (Trans. TRA205, GF) EX/M 45.00
ROLLING STONES, Out Of Our Heads (Unboxed Decca SKL4733) EX/M 120.00
ROLLING STONES, Out Of Our Heads (Unboxed Decca LK4733) VG/EX 55.00
ANNIE ROSS, A Handfull Of Songs (Ember NR5008) EX/EX 45.00
BARRY RYAN, Barry Ryan (Polydor 583067) EX/M 17.50
SEARCHERS, Meet The Searchers (Pye NPL18086) EX/EX 30.00
DEL SHANNON, Handy Man (Stateside SL10115) EX/M 32.50
SMALL FACES, Small Faces (Orig. Decca LK4790) VG/EX 95.00
SPOOKY TOOTH, Ceremony (Pink Island ILPS9107, GF) EX/M 75.00
SPOTNICKS, In Spain (Oriole PS40054) EX/EX 20.00
IKE & TINA TURNER, River Deep Mountain High (London SHU8298) EX/M 30.00
JOE TURNER, Boss Of The Blues (London LTZK15053) VG/EX 35.00
MARY WELLS, My Baby Just Cares For Me (Tamla TML11006) VG/EX 25.00
SLIM WHITMAN, & His Singing Guitar (10" Gold London HAPB1015) EX/EX 25.00
THE WOODEN O, A Handful Of Pleasant Delites (M. Earth MDLS301) M/M 125.00
TIMI YURO, Timi In The Beginning (Liberty LBS83128E) M/M 17.50
VARIOUS, Edinburgh Folk Festival, Vol. 2 (Decca LK4563) M/M 25.00
VARIOUS, The Good Old Fifties (Plum Atlantic ATL5004) EX/M 45.00
KHARTOUM, Original Soundtrack (United Artists SULP1139) M/M 25.00
WILD BUNCH, Soundtrack (Warner Bros. WS1814) EX/M 17.50
RANSOM, Soundtrack (Dart ARTS65376) M/M 35.00

SET SALE

Write to: CLIVE AYER, 12 WILTSHIRE RD, ORPINGTON, KENT, BR6 0EY. Tel: 01689 830013 Mob: 07796 685881. Email: keylayer@hotmail.com

AVENGED SEVENFOLD, 2007 UK Promo Poster EX 19.00
BJORK, Swan Dress Poster NM 19.00
B. SABBATH, Sabbath Bloody Sabbath, 1974 Tour Sticker UNUSED 25.00
B. SABBATH, Paranoid Programme, 1971 Original Pin Holes VG 130.00
D. PURPLE / ELF, R J Dio Burn, 1974 UK Programme EX 49.00
HAWKWIND / GRATEFUL DEAD, Bickershaw Festival Prog 1972 VG 165.00
HAWKWIND, 1974-75, A Dead Singer Tour Prog + Poster EX 80.00
HAWKWIND, Alien Tour Poster, 1995 M 15.00
M JACKSON, History Past Present And Future, 1 Sheet of Stationery M 19.00
LED ZEP, Earls Court Programme, 1975 VG 75.00
LYNYRD SKYNYRD, 1976, UK Programme EX 125.00
MARILLION, Script, Fully Signed 1983 Programme EX 185.00
MOTORHEAD, Bomber, 1979 Prog (Fully Autographed) EX 220.00
QUEEN, Magic Tour Programme, 1986 EX 65.00
QUEEN, Greatest Hits Custom Sleeve Carnaby St, 28.9.2021 (Sealed) S/S 65.00
S.A.H.B., Unused Untorn full Ticket Manchester, 1976 EX 19.00
SEX PISTOLS, Repro Seditionary T Shirts EX 49.00
SIGUR ROS, Takk Embossed Promo Poster EX 19.00
URIAH HEEP, Firefly Programme, 1977 EX 19.00
YES, Backstage Passes Unused (early 1970s to 2022) From M 15.00
YES, Japan Tour Programme, 1973 EX 150.00

STAMP SETS from £12.00
AC/DC, Beatles, Bon Jovi, D. Purple, Doors, Dylan, L. Zep, Madonna, B. Marley, Rolling Stones, Led Zeppelin, J Hendrix, P. Floyd, Santana, Robbie Williams, P. Floyd, Oasis, Queen.
PHONE CARDS from £3.00
Abba, Beatles + Macca, Bowie, B Gees, B. Jovi, B*Witched, Boyzone, Back.S.Boys, Clapton, Cher, C Dion, Corrs, Dylan, Duran, D Mode, Elvis, Elton, Estafan, Genesis, KYLIE, Maiden, INXS, Mic' & Jan' Jackson, Kiss, Madonna, G Michael, P Floyd, D Parton, Prince, Police, Queen + Freddie, D. Ross, Rob Williams, R.Stones, Cliff Shadows, Rod, Spice.G., Quo, T.Turner, U2, Shania Twain, Will Smith… Dr Who, Friends, Titanic.

SET SALE LIST

Write to: PAUL BAILEY, 9 HAYWARDS COURT, ARMORY LANE, OLD PORTSMOUTH, HAMPSHIRE, PO1 2PH. Tel: 02392 839457, Mobile: 07805 685198. Email: paulbailey827@btinternet.com Postage: 45s £3.50, LPs £5.00.

45 UNIT 4+2, I've Seen The Light (Decca F12509, Rare Demo) EX/EX 20.00
45 ELVIS PRESLEY, All Shook Up (HMV Gold lettering POP 359) VG 25.00
45 ARTWOODS, Sweet Mary (Decca F12015) EX 180.00
45 SYNDICATE OF SOUND, Little Girl (Stateside SS523) EX 25.00
45 VELVELETTES, He Was Really Saying Somethin' (Tamla Motown TMG 595) EX 40.00
45 JET SET, You Got Me Hooked (Parl. R5199) EX 20.00
45 FAIRIES, Don't Think Twice Its All Right (Decca Demo F11943) 50.00
45 PINK FLOYD, It Would Be So Nice (DB 8401) EX 150.00
45 UFO, Come Away Melinda (Beacon BEA 165) EX 20.00
45 UFO, Boogie for George (Beacon BEA 172) EX 25.00
45 THE THIRD RAIL, Run, Run, Run (Col. DB 8274) EX 30.00
45 TYRANNOSAURUS REX, King Of The Rumbling Spires (Reg. Zon. RZ 3022) VG 20.00
45 LOVE SCULPTURE, Seagull (Parl. R 5807) EX 20.00
45 MEGATON, Out Of You Own Little World (Deram Demo DMR 331) EX 20.00
45 ELECTRIC PRUNES, The Great Banana Hoax (Reprise RS20607) EX 20.00
45 KALEIDOSCOPE, Jenny Artichoke (Font. TF 964) EX 50.00
45 COUNT FIVE, Psychotic Reaction (Pye 7N 25393) EX 30.00
45 ZOMBIES, Is This The Dream (Decca F12296) EX 20.00
45 KNACK, Save All My Love For Joey (Piccadilly 7N 35347, Rare Demo) EX 30.00
45 MONTANAS Ciao Baby (Pye 7N 17282, Demo) EX 20.00
45 MARY WELLS, My Guy (Tamla Motown TMG 820, Demo) EX 25.00
45 SHE TRINITY, Have I Sinned (Col. DB 7943) EX 15.00
45 STRANGELOVES, Cara-Lin (Immed. IM 007) EX 20.00
45 OSCAR, Over The Wall We Go (Reaction 591012) EX 20.00
45 TUESDAY'S CHILDREN, High On A Hill (Col. Demo DB 8010) EX 20.00
45 TONY JACKSON, Bye Bye Baby (Pye 7N 15685) EX 25.00
45 GLENDA COLLINS, If You've Got To Pick A Baby (HMV 1233) EX 45.00
45 BO STREET RUNNERS, Bo Street Runner (Decca F11986) EX 45.00
45 ZOOT MONEY'S BIG ROLL BAND, Lets Run For Cover (Col. DB 7876, Demo) EX 45.00
45 YARDBIRDS, Happenings Ten Years Time Ago (Col. DB 8024) EX 40.00
45 YARDBIRDS, Little Games (Col. DB8165) EX 45.00
45 CREATION, Painter Man (Planet PLF 119) EX 65.00
45 RHYTHM & BLUES INC., Louie, Louie (Font. TF 524) EX 40.00
EP BYRDS, The Times They Are A Changing (CBS EP 6069) EX/EX 40.00
EP EDDIE COCHRANE, C'Mon Everybody (Lond. REU 1214 Tri-centre) VG/VG 30.00
EP MERSEYBEATS, On Stage (TE 17422) EX/EX 30.00
EP CHRIS FARLOWE, In The Midnight Hour (Immediate IMEP 001) NrM/NrM 40.00
EP JET HARRIS & TONY MEEHAN, Jet & Tony (Decca DFE 8528) EX/EX 25.00
EP PRETTY THINGS, Pretty Things (Font. TE 17434) EX/EX 40.00
EP PRETTY THINGS, On Film (Font. TE 17472) M/M 100.00
EP BILLY FURY, No. 2 (Decca DFE 6699) EX/EX 30.00
EP HOLLIES, In The Hollies Style (Parl. GEP 8934) EX/EX 40.00
EP DAKOTAS, Meet the Dakotas (Parl. GEP 8888) EX/EX 45.00
EP JAY & AMERICANS, Livin' With (United Artist UEP 1017) EX/EX 30.00
LP FLEETWOOD MAC, Self Titled (Blue Horiz. 7-63222) EX/EX 75.00
LP YARDBIRDS, Roger the Engineer (Col. Blue/Black SCX 6063) EX/EX 120.00
LP PACIFIC GAS & Electric, Get It On (B&C CAS 1003) EX/EX 65.00
LP BUTTERFIELD BLUES BAND, In My Own Dream (Elektra EKL 4025) EX 40.00
LP UFO, 1 (Beacon BEAS 12) VG/EX 75.00
LP TYRANNOSAURUS REX, A Beard Of Stars (Reg. Zon. SLRZ 1013) VG/EX 40.00
LP FAIRPORT CONVENTION, What We Did On Our Holidays (Island Eyeball ILPS 9092) VG/VG 30.00
LP CHICKEN SHACK, Forty Blue Fingers (Blue Horiz. S 7-63203) EX/EX 75.00
LP GRAHAM BOND ORGANIZATION, Sound Of '65 (Col. Blue/Black 33SX 1711) VG/EX 200.00
LP TRAFFIC, Mr Fantasy (Island Black Eye logo ILPS 9061) EX/EX 100.00
LP IAN MATTHEWS, Tigers Will Survive (Vertigo Swirl 63060 056) EX/EX 45.00
LP FLEETWOOD MAC, Mr Wonderful (Blue Horiz 7-63205) EX/EX 60.00
LP TRAFFIC, Mr Fantasy (Island Pink Eye logo ILPS 9061) VG/EX 50.00
LP CREAM, Disraeli Gears (Reaction 594 003) EX/EX 40.00
LP CREAM, Fresh Cream (Reaction 594001) EX/EX 40.00
LP HONEYCOMBS, Honeycombs (Pye NPL 18097) EX/EX 40.00
LP GENE VINCENT, The Day The World Turned Blue (Kama Sutra 2316 005) EX/EX 25.00
LP URIAH HEEP, Look At Yourself (Bronze ILPS 9169) VG/EX 40.00
LP TYRANNOSAURUS REX, Unicorn (Regal Zon. SLRZ 1007) VG/VG 50.00
LP RARE BIRD, Sympathy (Charisma CS4) EX/EX 25.00
LP EIRE APPARENT, Sunrise (Buddah 203 021) EX/EX 80.00
LP MARVELETTES, The Marvelettes (Tamla Motown TML 11052) EX/EX 70.00
LP KING CRIMSON, In The Wake Of Poseidon (Island ILPS 9127) EX/EX 75.00
LP TORNADOS, Away From It All (Decca Red Unboxed LK 4552) EX/EX 60.00
LP GROUNDHOGS, Thank Christ For The Bomb (Liberty Blue LB 83295) EX/EX 100.00
LP WARM DUST, Peace For Our Time (Trend 6480 001) EX/EX 95.00
LP Who, A Quick One (Reaction 593 002) VG/EX 55.00

SET SALE

Write to: R BLAKE, SOUTHACRE, TUNSTEAD ROAD, HOVETON, NORWICH, NR12 8QN. Tel: 01603 783218. Email: 2blakes13@gmail.com POSTAGE: 45s & CDs £2.00. LPs and 12" £4.00.

45 ELO, Roll Over Beethoven (Harvest '72) EX 6.00
45 SOUNDS ORCHESTRAL, Order Of The Keys (Decca '63) EX 25.00
45 STEVIE NICKS, Long Way To Go (EMI '89 PS) EX 5.00
45 SUSAN MAUGHAN, Kiss Me Sailor (Philips '64) EX 8.00
45 LOVE AFFAIR, Private Lives (Creole '77, Demo) EX 10.00
45 TEMPERANCE 7, Pasadena (Parlophone '61) VG 5.00
45 ESTHER OFARIM, She's Leaving Home (Philips '71, noc) EX 5.00
45 SAM COOKE, Twistin' The Night Away (RCA '62) EX 8.00
45 DIANA ROSS, I'm Coming Out (Motown '80) EX 5.00
45 ZOMBIES, Is This The Dream (Decca '65) EX 15.00
45 RAY GOMEZ, Summer In The City (CBS '80, Promo) EX 10.00
45 STEVEN DANTE, I'm Too Scared (Cool Tempo '88, PS) EX 4.00
45 KIM WESTON, Someone Like You (MGM US Noc) VG 10.00
45 CLIFF / SHADOWS, Theme For A Dream (Columbia '61) EX 5.00
45 FRUITS OF PASSION, Kiss Me Now (Siren '86) EX 4'00
45 A1, Barry Capone (EMI '77, Demo) EX 10.00
45 REAL THING, You To Me Are Everything (Pye Int '76) EX 5.00
45 SLADE, Coz I Love You (Polydor '71) EX 5.00
45 CISSY HOUSTON, Think It Over (Private Stock '78) EX 6.00
45 VISAGE, Damned Don't Cry (Polydor '80 PS) VG 6.00
45 RUBETTES, Juke Box Jive (Polydor '74) EX 5.00
45 SHALAMAR, Make That Move (Solar '80) EX 4.00
45 BROTHERS 4, Greenfields (Philips '59) EX 6.00
45 KILBURN / HIGH ROADS, Rough Kids (Dawn '74, Promo) VG 12.00

45 AL MATTHEWS, Fool (CBS '75) EX 8.00
45 BOB DYLAN, Positively 4th Street (CBS '65) EX 10.00
45 DEAN MARTIN, Volare (Capitol '58) EX 6.00
45 CRICKETS / HOLLY, Think It Over (Coral '58, Tri) VG 15.00
45 BEE GEES, Too Much Heaven (RSO US '78, noc) EX 6.00
45 BLONDE ON BLONDE, Subway (Chrysalis '77) EX 8.00
45 MARTI WEBB, I've Been In Love Too Long (Polydor '80) EX 4.00
45 STRAWBS, Back In The Old Routine (Polydor '77) EX 10.00
45 PETER GABRIEL, Games Without Frontiers (Charisma '80, noc) VG 5.00
45 NERO / GLADIATORS, Czardas (Decca '61) EX 20.00
45 SLIM WHITMAN, Happy Anniversary (United Artists '74) EX 7.00
45 BOOTS RANDOLPH, Yakety Sax (London '63) EX 10.00
45 UGLYS, It's Alright (Pye '65) EX 20.00
45 JOE JACKSON, Steppin' Out (A&M '82) EX 4.00
45 MIKE MORTON, Comb Burning Bridges (Plexium '70) EX 15.00
45 BILLY DAVIS, Tell Him (Decca '63) EX 10.00
EP SKEETER DAVIS, Silver Threads & Golden Needles (RCA Australia) EX 20.00
EP JULIE FELIX, Songs From The Frost Report (Fontana '66) EX 10.00
EP BIG DADDY, Same (Making Waves '85) EX 10.00
EP FATS DOMINO, Here Comes Fats, Vol. 3 (London '58, Tri) VG 30.00
EP CLIFF RICHARD, Love Songs (Columbia '63) EX 20.00
EP BEATLES, The Beatles Songs (Odeon Germany, noc) EX 30.00
EP TEENAGERS /F LYMAN, Same (Columbia '57) VG 40.00
EP BUD FLANAGAN, Bud (Columbia '59) VG 10.00
EP ACKER BILK, Four Hits And A Mister (Columbia '61) EX 10.00
EP RAY CHARLES, What'd I Say (London '61) EX 20.00
LP DARTS, Same (Magnet '77, Poster) EX 10.00
LP BEACH BOYS, Best Of The Beach Boys (Capitol '66) VG 15.00
LP ODYSSEY, Happy Together (RCA '80) EX 12.00
LP SEARCHERS, It's The Searchers (Marble Arch '64) EX 1500
LP SIMON / GARFUNKEL, Sounds Of Silence (CBS '66) EX 35.00
LP FOUR TOPS, Four Tops Greatest Hits (Tamla Motown '67) EX 25.00
LP PINKEES, The Same (Creole '82) EX 10.00
LP MANUEL, This Is Manuel (Columbia '71) EX 10.00
LP DEPECHE MODE, Speak And Spell (Mute '82) EX 18.00
LP REINHARDT \ GRAPPELLI, Same (Ace Of Clubs) EX 12.00

SET SALE

Write to: ZOE DUNNE, 98 DINMORE AVENUE, BLACKPOOL, LANCS., FY3 7QW. Tel: Patrick 07437 810997. No texts. Payments to Patrick Dunne. UK P&P: £1.50 first, 50p thereafter. Rep. Of Ireland add £4.00 per item. All items carry a money back guarantee.

3CD BEN HARPER, Both Sides Of The Gun (Add £3 P&P, Box) 4.00
CD LOVE, SPIRIT, FRANK ZAPPA etc. (14 bands) 4.00
CD PETER GREEN, PIG IRON, PAUL RODGERS etc. (15 bands) 4.00
CD JERRY LEE LEWIS, Country Classics 4.00
CD BROOK BENTON, That Old Feeling 4.00
CD MEL TORME & TONY BENNETT, Life Is A Song 4.00
CD DAVID GILMOUR, Life Is An Island 5.00
CD ARTHUR BIG BOY CRUDUP, Rock Me Mama 5.00
CD THE FUTUREHEADS, Same (+ DVD) 4.00
CD MACHINE GUN KELLY, Bloom 4.00
CD PROFESSOR LONGHAIR, Live In London 5.00
CD RED HOT CHILI PEPPERS, I'm With You 4.00
ORDER FOUR OR MORE ITEMS – P&P FREE. UK ONLY
CD BLIND WILLIE McTELL, Statesboro Blues 5.00
CD ROD STEWART, Another Country 4.00
3CD SAM COOKE, You Send Me 5.00
CD THE TEMPTATIONS, My Girl 4.00
CD LOWELL FULSON, West Coast Blues 5.00
2CD ISAAC HAYES, Can You Dig It 5.00
CD TAYLOR SWIFT, Red 4.00
CD LIONEL RICHIE, Just For You 4.00
CD LONNIE BROOKS, Reconsider Baby 4.00
CD KENNY RODGERS & FIRST EDITION, Best Of 4.00
3CD BONEY M., Gold 5.00
CD THE SHANGRI-LA'S, Greatest Hits 4.00
CD FRED McDOWELL, Mississippi Blues 5.00
CD MAGIC SAM, All Your Love 4.00
CD GENERAL LAFAYETTE, Jester 4.00
CD GENERAL LAFAYETTE, King Of Broken Hearts 4.00
CD GENERAL LAFAYETTE, Love Is A Rhapsody 4.00
CD THE HOLLIES, Special Edition E.P. 4.00
CD CHERRY GHOST, Beneath This Burning Shoreline 4.00
CD NICK LOWE, At My Age 4.00
CD FRANKIE LAINE, Same (24 tracks) 4.00
CD BILLY ECKSTINE, Jazz Masters 22 4.00
CD JOHN HOLT, My Heart Is Gone 4.00
CD ERASURE, World Be Gone 4.00
CD ERASURE, Love Boat 4.00
CD DENNIS BROWN, Here I Come 4.00
CD JOHNNY & HURRICANES, Big Sound Of 4.00
CD THE CHAMPS, LINK WRAY, BILL JUSTICE etc. 4.00
2CD JOE MEEK'S INSTRUMENTALS (60 tracks) 5.00
CD VISCOUNTS, DUFFY, POWER etc. (32 tracks) 4.00
CD OUTLAWS, KREW KATS, THE COUGARS etc. (28 tracks) 4.00
CD THE RUNAWAYS, Into The Vortex 5.00
2CD CONNIE FRANCIS (40 tracks) 4.00
CD PHIL SPECTOR, 1961-1966 4.00
CD DUANE EDDY, Twistin' 'n' Twangin' 4.00
2CD FRANKIE VALLI & FOUR SEASONS (41 tracks) 4.00
CD ROCK A TEENS, Dave Allen & Arrows etc. (20 tracks) 4.00
CD THE CASUALS, DAVE BERRY etc. 4.00
CD THE VERSATILE FLAMES (29 tracks) 4.00
CD SLIM GAILLARD, Legendary McVooty 4.00
CD BRIAN MAY, Back To The Light 4.00
CD CHRIS REA, Shamrock Diaries 4.00
CD CHRIS REA, La Passione 4.00
CD CHRIS REA, God's Great Banana Skin 4.00
CD PINK, Roman Reloaded 4.00
CD MAMAS & PAPAS, Classic 4.00

SET SALE

Write to: ZOE DUNNE, 98 DINMORE AVENUE, BLACKPOOL, LANCS., FY3 7QW. Tel: Patrick 07437 810997. No texts. Payments to Patrick Dunne. UK P&P: £3.50 first, 50p thereafter. All items carry a money back guarantee.

LP JONATHAN KING, Rose In A Fisted Glove (UK 1010) EX/EX 10.00
LP TOMMY STEELE, Half A Sixpence (Decca 4521) EX/EX 10.00
LP FLOYD CRAMER, In Concert (RCA 0661) EX/EX 10.00
LP CHARLEY PRIDE, I'm Just Me (RCA 3050) EX/EX 10.00
LP CHARLEY PRIDE, Best Of (RCA 42014) EX/EX 10.00
10" MY FAVOURITE MARTIANS, Lost In Space (Little Green Men Records LGM 006) EX/EX 20.00
LP TEMPTATIONS, Get Ready (SPR 9004) VG/VG 10.00
LP BING CROSBY / LOUIS ARMSTRONG, Same (MFP 1209) VG/VG 10.00
LP HIGH SOCIETY, Original Soundtrack (CHP Mono 6116) VG/VG 10.00
LP JONATHAN KING, Greatest Hits (UK AL 1017) VG/VG 10.00
LP JONATHAN KING, Pandora's Box (UK 12544) VG/VG 10.00
LP CHICK COREA, Akoustic Band (GR 9582, import) EX/EX 20.00
LP KIKI DEE, Perfect Timing (ARL 5050) VG/VG 10.00
LP SHADOWS,, Same (Columbia 1374) VG/VG 10.00
LP JACK GOODS, Oh Boy (Cliff, Cuddly, Dudley etc. EMI NUTMI3) EX/EX 20.00
LP THE RUBETTES, We Can Do It (State ETAT 001) VG/EX 20.00
LP DWIGHT YOAKAM, Guitars, Cadillacs etc. (REP 925372.1) EX/EX 10.00
ON ORDERS OF £20 OR MORE P&P FREE. UK ONLY.
LP MARIO LANZA, Love Songs + Neapolitan Serenade (RCA LSC 1188, import) EX/EX 12.00
LP MARIO LANZA, Sings Caruso Favourites (RCA LSC 2393, import) EX/EX 12.00
12" TERRORVISION, Alice, What's The Matter (EMI 1994 plus Poster) VG/VG 12.00
12" GUNS 'N' ROSES, Live And Let Live (Yellow vinyl, GFST 17) VG/EX 15.00
LP AC/DC, High Voltage (Atlantic KSO 257) VG/VG 12.00
LP QUIREBOYS, Live (PRG 1002) VG/EX 20.00
12" WOLFSBANE, I Like It Hot (DEFA 312) VG/VG 10.00
LP THE ALMIGHTY, Blood, Fire And Love (847 1071 Poly.) EX/EX 20.00
LP SOUL ASYLUM, Grave Dancers Union (Columbia 472253 1) EX/EX 20.00
45 POISON, Your Mama Don't Dance (Green vinyl, CL 523) EX 6.00

PUNK / OI! / NEW WAVE

Write to: ELISTA, 157 COMMON RISE, HITCHIN, SG4 0HS, UK. www.elistarec.com Tel: (07802) 956315.
Shipping at customer's risk, insurance extra:

	7" First 4	LP First 6
INLAND	**£3.50**	**£5.00**

To pay by card please use the shopping cart on the website, shipping may

CD RED KRAYOLA, Hazel (1996 album) NEW 6.50
LP RED LONDON, Symphony For The Skins (2020 album on Mad Butcher) NEW 18.00
LP RED LONDON, Cut From A Different Cloth (2022 album) NEW 19.00
12" REMA-REMA, Entry / Exit (2015 EP + pic insert, 1979 recording) NEW 15.00
7" THE RINGS, I Wanna Be Free (2021 re. Overground Rec. red v.) NEW 10.00
LP RVIVR, The Beauty Between (2013 album + lyr. Ins., German iss.) M/M 20.00
CD RADIATORS, Trouble Pilgrim (2007 album) M/M 9.00
LP RADIKAL HARD CORE, Veganza (1988 album, Spanish) VG/M 12.00
LP RADIO 69, Hearts & Minds & Memories (Knockout Rec. 2000) EX/M 8.00
LP RADIO 69, Reality Punk (2001 album on Knockout + L/S) EX/M 8.00
LP LES RATS, Zarma & Craoued (+ pic / lyr ins. 1989 album) VG/EX 25.00
LP REAL McKENZIES, Loch'd & Loaded (+ pic ins, 2001 album, US iss.) M/M 15.00
LP REAL McKENZIES, Clash Of The Tartans (+ L/S) M/M 15.00
10" THE REBELS, Full Circle (8-trk Pic Disc EP, Knock-out Rec.) M/M 9.00
12" RED LETTER DAY, Released Emotions EP (4-track on Quiet Rec.) EX/EX 12.00
LP RED LONDON, Last Orders Please (+ P/I, German blue v., 1994 album) M/M 35.00
10" RED LONDON, Pride And Passion (+ L/S, 10-trk EP) M/M 16.00
LP RHYTHM COLLISION, Now (+ L/S, 1992 Californian H.C. Spanish iss) M/M 8.00
7" RITUAL, Mind Disease (Red Flame Rec. 1982 2-trk) VG/EX 10.00
LP RIVER CITY REBELS, Racism Religion And War (Red V + L/S) M/M 12.00
LP ROSETTA STONE, Caught In The Act (1979 Private Stock label) VG/EX 10.00
LP ROTZLOFFEL, Rotzloffel (1997 album + L/S, no'd, ltd. 500) VG/M 10.00
CDEP RUDIMENTARY PENI, The Underclass (2000 12-trk) NEW 35.00

SAM HOBDEN RECS. (Est. 1984)

Write to: SAM HOBDEN, CHURCH FARM, COWBEECH, HAILSHAM, EAST SUSSEX, BN27 4JH. Tel / Fax: Herstmonceux (01323) 832595. No quibble money back guarantee. Covers graded first where applicable. All UK originals unless stated. P&P extra (at cost) 45s/EPs: £2.00. LPs: £4.00. Three or more records P&P free of charge UK and Europe.

45 JOHNNY BROWN, You're Too Much In Love With Yourself (Atlantic 584170) M 6.00
45 LEROY BROWN, One Man Woman (EMI 2320) EX 6.00
45 LES BROWN, Frenesi (Capitol Tri CL 14331) VG 6.00
45 LES BROWN, If I Had The Money (Capitol CL I4706, mol) VG 6.00
EP LES BROWN, At The Palladium (US Coral EPC 94009) EX/EX 7.00
LP LES BROWN, The Sound Of Renown (Vogue Coral LVA 9019) EX/EX 10.00
LP LES BROWN, Les Brown's In Town (Capitol T 746) EX/EX 10.00
LP LES BROWN, Dance To South Pacific (Capitol T 1060) EX/EX 10.00
LP LES BROWN, Les Brown's In Town (Brunswick STA 8610) EX/EX 10.00
LP LES BROWN & DORIS DAY, Rhapsody In Blue (Germany Big Band 20134) EX/M 10.00
LP MIQUEL BROWN, Symphony O f Love (US Polydor PD 1-6183, Promo) EX/M 10.00
45 ROGER BROWN, After All (US Chestnut 215) EX 6.00
45 SAM BROWN, Stop (A&M AM 440, PS) EX/EX 6.00
LP MACK BROWNE & BROTHERS, Shaft (Hallmark SHM 763) EX/EX 10.00
45 TOM BROWNE, Funkin' For Jamaica (Arista ARIST 357) EX 6.00
45 BROWNS, The Three Bells (RCA Tri 1140) EX 7.00
45 BROWNS, Scarlet Ribbons (RCA 1157) EX 6.00
45 BROWNS, Send Me The Pillow You Dream On (RCA 1218, wol) VG 6.00
45 BROWNS, Whiffenproof Song (US RCA 47-7780, PS, woc) EX/M 6.00
LP BROWNS, Sweet Sounds (US RCA LSP 2144, edge split) EX/VG 10.00
LP BROWN'S HOME BREW, Together (Vertigo 6360 114) EX/M 15.00
LP BROWNSVILLE BANNED, In Any Case (Sweet Folk & Country SFA 049) EX/M 10.00
45 BROWNSVILLE STATION, Let Your Yeah Be Yeah (Philips 6073 841) EX 6.00
45 DAVE BRUBECK, Take Five (Fontana H.339) EX 6.00
45 DAVE BRUBECK, It's A Raggy Waltz (Fontana H.352) EX 6.00
45 DAVE BRUBECK, Unsquare Dance (CBS AAG 102, wol) EX 6.00
45 DAVE BRUBECK, Eleven Four (CBS AAG 112) EX 6.00
EP DAVE BRUBECK, Quartet (Fontana TFE 17021) EX/EX 7.00
EP DAVE BRUBECK, Sounds Of Jazz (Fontana TFE 17074) EX/M 7.00
EP DAVE BRUBECK, Camptown Races (Fontana TFE 17303) EX/EX 7.00
EP DAVE BRUBECK, The Lonesome Road (Fontana TFE 17304) EX/EX 7.00
EP DAVE BRUBECK, Gone With The Wind (Fontana TFE 17305) EX/EX 7.00
EP DAVE BRUBECK, Take Five (Fontana TFE 17307) EX/EX 7.00
EP DAVE BRUBECK, Take The 'A' Train (Philips BBE 12024) EX/EX 7.00
EP DAVE BRUBECK, Creation (Philips BBE 12291) EX/EX 7.00
EP DAVE BRUBECK, Me And My Shadow (Vogue Tri EPV 1063) EX/EX 7.00
EP DAVE BRUBECK, Lullaby In Rhythm (Vogue EPV 1108) EX/EX 7.00
EP DAVE BRUBECK, Jazz At Oberlin (Vogue Tri EPV 1216) EX/EX 7.00
LP DAVE BRUBECK, Jazz At Oberlin (Vogue LAE 12048) EX/EX 10.00
LP DAVE BRUBECK, Dave Digs Disney (Fontana TFL 5017) EX/EX 10.00
LP DAVE BRUBECK, JIMMY RUSHING, Brubeck & Rushing (Fontana TFL 5126) EX/M 10.00
LP DAVE BRUBECK, The Best Of (Fontana TFL 5136) EX/EX 10.00
LP DAVE BRUBECK, Time Further Out (Fontana STFL 578) EX/EX 10.00
LP DAVE BRUBECK, Countdown Time (CBS BPG 62013) (St./EX/EX/10.00) EX/EX 10.00
LP DAVE BRUBECK, Time Further Out (CBS SBPG 62078) EX/M 10.00
2LP DAVE BRUBECK, At Carnegie Hall (Holland CBS S66234) EX/EX 12.00
2LP DAVE BRUBECK / PAUL DESMOND, Dave & Paul (Italy Fantasy 6111) EX/M 12.00
LP DAVE BRUBECK, In Europe (US Columbia CL 1168) EX/EX 10.00
LP DAVE BRUBECK, Truth Is Fallen (US Atlantic SD 1606, GF) EX/M 10.00
45 ALLAN BRUCE, The Lass O' Levenvale (Fontana H.264) EX 6.00
45 ALLAN BRUCE, Afraid Of Love (Fontana 267236 TF) EX 6.00
45 JACK BRUCE, The Consul At Sunset (Polydor 2058 153) VG 7.00
45 JACK BRUCE, Keep It Down (RSO 2090 141) M 6.00
LP JACK BRUCE, Songs For A Tailor (Polydor 583 058, GF) EX/EX 15.00
LP JACK BRUCE BAND, How's Tricks (RSO 2394 180 + in. sl & insert) VG/EX 10.00
LP LENNY BRUCE, Interviews Of Our Time (U. Artists UAL 29076) EX/M 10.00
LP LENNY BRUCE, The Law Language (Phil Spector 2307 001) EX/M 10.00
LP LENNY BRUCE, What I Was Arrested For (US Douglas KZ 30872, GF) EX/EX 10.00
LENNY BRUCE 10 x LPs. (Write or telephone for information).
45 TOMMY BRUCE, Ain't Misbehavin' (Columbia DB 4453) EX 6.00
45 TOMMY BRUCE, On The Sunny Side Of The Street (Columbia DB 4532) EX 6.00
45 TOMMY BRUCE, Horror Movies (Columbia DB 4850) M 7.00
45 TOMMY BRUCE, Buttons And Bows (Columbia DB 4927) EX 6.00
45 TOMMY BRUCE, Let's Do It, Let's Fall In Love (Columbia DB 7025) EX 6.00
45 TOMMY BRUCE, Lavender Blue (Columbia DB 7132) VG 6.00
LP BILL BRUFORD, Dig? (EG EGED 60) EX/M 10.00
LP BILL BRUFORD, Bruford Tapes (Canada EG Polydor BRUBOOT 28) EX/EX 10.00
45 HEIDI BRUHL, Ring Of Gold (Philips PB 1095, PS) VG/EX 7.00
45 HEIDI BRUHL, Wir Wollen Niemal's Auseinandergehn (Germany, PS) EX/EX 6.00
45 BRUISERS, Blue Girl (Parlophone R 5042) EX 10.00
LP BASIL BRUSH, Basil Brush (Starline SRS 5051) EX/M 10.00
45 DORA BRYAN, Diamonds Are A Girl's Best Friend (HMV POP 1044) M 7.00
45 DORA BRYAN, All I Want For Christmas Is A Beatle (Fontana TF 427) EX 6.00
LP DORA BRYAN, Hello Dolly (HMV CLP 3545) EX/M 12.00
45 ANITA BRYANT, The Wedding (Philips PB 1182) M 6.00
45 ANITA BRYANT, Paper Roses (London HLL 9114) EX 6.00
45 ANITA BRYANT, My Little Corner Of The World (London HLL 9171) EX 6.00
45 ANITA BRYANT, One Of The Lucky Ones (London HLL 9219, wol) M 6.00
LP ANITA BRYANT, Kisses Sweeter Than Wine (Philips BBL 7531) EX/VG 10.00
45 JOHN D. BRYANT, Peace Will Be Mine (Polydor 2058 415, PS) EX/EX 6.00
45 JOHN D. BRYANT, Mr. Tambourine Man (Private Stock PVT 170) M 6.00
LP JOHN D. BRYANT, Live At New Ash Green (Black Ant NAG 1) EX/M 10.00
45 MATT BRYANT/LINDA JOYCE, Goodness Gracious Me (Embassy WB420) VG 6.00
45 RAY BRYANT, The Madison Time (Philips PB 1014) VG 6.00
45 PEABO BRYSON/ROBERTA FLACK, Tonight I Celebrate My Love (CL 302, PS) EX/M 6.00
45 PEABO BRYSON/REGINA BELLE, A Whole New World (Columbia 6599007, PS) EX/EX 6.00
LP PEABO BRYSON/ROBERTA FLACK, Born To Love (Capitol EST 7122841) EX/EX 10.00
45 B.T. EXPRESS, Do It ('Til You're Satisfied) (Pye Int. 7N.25666) EX 6.00
45 B.T. EXPRESS, Once You Get It (Pye Int. 7N.25682) EX 6.00
45 B.T. EXPRESS, Funky Music (Don't Laugh At My Funk) (EMI INT 537) EX 6.00
45 B.T. EXPRESS, Stretch (Excaliber EXC 503) M 6.00
45 B.T.O., Heartaches (Mercury 6167 759) EX 6.00
45 BUBBLEROCK, (I Can't Get No) Satisfaction (UK 53) EX 6.00
LP BUBBLING BROWN SUGAR, Broadway Cast (H&L 9109 011 BD, GF) EX/EX 10.00
EP JACK BUCHANAN, Memories Of (Columbia SEG 7767) EX/EX 7.00
EP JACK BUCHANAN, Souvenir Of (Columbia SEG 8307) EX/EX 7.00
LP JACK BUCHANAN, The Debonair (MFP 1160) EX/M 10.00
LP JACK BUCHANAN, Jack Buchanan (World Records SH 283) EX/M 10.00
LP JACK BUCHANAN, That's A Good Girl (World Records SH 329) EX/M 10.00
45 MARGAUX BUCHANAN, London Town (MCA 826, PS) EX/EX 6.00
45 ROY BUCHANAN, Sweet Dreams (Polydor 2066 307) EX 6.00
45 BUCK BEATS, Daydream (PWL Extra 7, PS) EX/M 6.00
LP BUCKINGHAM BANJOS, Banjo Spectacular (Decca PFS 4081) EX/EX 10.00
45 LINDSEY BUCKINGHAM, Trouble (Mercury MER 85) EX 6.00
LP LINDSEY BUCKINGHAM, Law And Order (US Elektra 561 + in. sl, GF) EX/M 10.00
LP LINDSEY BUCKINGHAM, Go Insane (US Elektra 60363-1 +in. sl, GF) EX/M 10.00
45 BUCKINGHAMS, Where Did You Come From (US Columbia 4-44672) EX 6.00
45 BUCKLEY, Lord Of The Dance (CBS 7638, Promo) EX 6.00
45 BUCKLEY, Let's Have A Little Bit More (Epic S EPC 1449) EX 6.00
EP MILT BUCKNER, Rockin' With Milt (Capitol EAP 1000) EX/EX 7.00
45 TEDDY BUCKNER, Oh, Didn't He Ramble (Vogue Tri V 2369) VG 6.00
45 BUCKS FIZZ, Making Your Mind Up (RCA 56) M 6.00
45 BUCKS FIZZ, Land Of Make Believe (RCA 163, GF PS) EX/EX 6.00
45 BUCKS FIZZ, My Camera Never Lies (RCA 202, PS) EX/EX 6.00
LP BUCKS FIZZ, Bucks Fizz (RCA LP 5050, GF) EX/EX 10.00
LP BUCKS FIZZ, Are You Ready (RCA 8000, GF + ins) (EX/EX/Promo/10.00) EX/M 10.00
LP BUCKS FIZZ, Hand Cut (RCA 6100 + in sl & ins) EX/M/Promo/10.00) EX/M 10.00
LP BUCKS FIZZ, Writing On The Wall (Polydor POLH 30 + in. sleeve) EX/EX 10.00
LP BUCKS FIZZ, The Story So Far (Stylus SMR 870, GF) EX/M 10.00
BUCKS FIZZ, 13 x 45s. Write or telephone for information.
EP BUCKTOWN FIVE, Jazz Originators, Vol. 2 (Collector JEL 19) EX/M 7.00
45 BUD & TRAVIS, Bonsoir Dame (London HLU 8965) EX 6.00

45 BUD & TRAVIS, Maria Cristina (US Liberty 55681, Promo) M 6.00
LP ROY BUDD, Pick Yourself Up (Pye NPL 18177) EX/EX 10.00
LP BUDDAH IN MIND (VA), Shangri-Las, Spoonful etc. (Buddah 2349008, GF) EX/EX 10.00
LP BUDDAH POP EXPLOSION (VA), 1910, Ohio, S. Knight etc. (Buddah 632312) EX/EX 10.00
LP BUDGIE, Best Of Budgie (MCA MCF 2766) EX/VG 10.00
LP BUFFALO BILLS, Remembering Time (US RCA LASP 2988) EX/M 10.00
LP JIMMY BUFFET, A White Sport Coat (ABC ABCL 5036) EX/EX 10.00
LP JIMMY BUFFET, Son Of A Son Of A Sailor (ABC 5242 + in.sl, GF) EX/M 10.00
LP JIMMY BUFFET, Changes In Latitudes (US ABC AB-990) EX/EX 10.00
45 BUGATTI & MUSKER, Ain't No Smoke Without Fire (Epic EPC 4755) M 6.00
45 BUGATTI & MUSKER, Starry Night (Epic S EPC 5930, Promo) M 6.00
45 BUGGLES, Video Killed The Radio Star (Island WIP 6524, PS, woc) EX/EX 6.00
45 BUGGLES, I Am A Camera (Carrere CAR 213, PS) VG/M 6.00
45 BULLETS, Fuzzbitten (Greece On Stage 003, PS) EX/M 6.00
45 BUMBLE & BEEZ, Fools (EMI Z24, PS) EX/EX 6.00
45 B. BUMBLE & STINGERS, Bumble Boogie (Top Rank JAR 561) VG 6.00
45 B. BUMBLE & STINGERS, Nut Rocker (Top Rank JAR 611) EX 6.00
45 B. BUMBLE & STINGERS, Apple Knocker (Stateside SS 113) EX 7.00
45 B. BUMBLE & STINGERS, Dawn Cracker (Stateside SS 131) EX 7.00
45 GRACE BUMBRY, Natalie (MMT 3, PS) EX/M 6.00
LP BUMMIN' AROUND (VA), J. Horton & J. Dean (US Starday SLP 325) EX/EX 10.00
LP BUMPER BUNDLE OF HITS (VA), J.Nash,Birkin etc. (Major Minor 5044) EX/EX 10.00
EP BUNDLE OF JOY (Film) (E. Fisher / D. Reynolds) (HMV 7EG 8207) EX/EX 7.00
45 BUNNY, Baby You're Getting To Me (Polydor 2058 605) EX 6.00
45 GARY BURBANK, Who Shot J.R.? (Ovation OVS 1210) EX 6.00
45 KATHY BURDICK, Heart Beater (Sesame SES 1) EX 6.00
45 ERIC BURDON & ANIMALS, Help Me Girl (Decca F 12502) VG 6.00
45 ERIC BURDON & ANIMALS, Good Times (MGM 1344, mol) EX 8.00
45 ERIC BURDON & ANIMALS, San Franciscan Nights (MGM 1359, wol) EX 8.00
45 ERIC BURDON & ANIMALS, Sky Pilot (MGM 1373) VG 6.00
45 ERIC BURDON & ANIMALS, Monterey (US MGM K 13868) M 6.00
LP ERIC BURDON & ANIMALS, Eric Burdon & Animals (Metro 2356 142) EX/M 10.00
LP ERIC BURDON, Power Company (Bulldog BDL 4006) EX/M 10.00
LP ERIC BURDON & ANIMALS, Greatest Hits (Platinum PLAT 006) EX/M 10.00
LP ERIC BURDON, I Used To Be An Animal (US Striped Horse 2006) EX/M 10.00
45 BUREAU, Only For Sheep (WEA K 18478, PS) EX/M 6.00
45 GEOFFREY BURGON, Brideshead Theme (TV) (Chrysalis CHS 2562, PS) EX/EX 6.00
45 WILD BOB BURGOS, Bobby's On The Beat (Ridge Mount 001, PS) EX/EX 6.00
45 WILD BOB BURGOS, Weymouth Rock 'n' Roll (Ridge Mount 002, PS) EX/EX 6.00
45 SOLOMON BURKE, I Wish I Knew (US Atlantic 2507) M 6.00
45 BURLESQUE, Acupuncture (Arista 87, Promo) EX 6.00
LP BURLESQUE, Burlesque (Arista SPARTY 1028 + inner sleeve) EX/M 10.00
EP BURLINGTON BERTIE'S BANJO BAND, Party Time, 2 (Philips BBE 12417) EX/M 7.00
45 JEAN-JACQUES BURNEL, Freddie Laker (U. Arts. UP 36500, PS) EX/EX 6.00
LP J.J.BURNEL, Euroman Cometh (U. Arts. UAG 30214) EX/VG 10.00
45 DORSEY BURNETTE, Magnificent Sanctuary Bird (US Condor 1005) EX 6.00
LP DORSEY BURNETTE, Tall Oak Tree (US Era 102, edge split) EX/EX 15.00
45 HANK C. BURNETTE, Spinning Rock Boogie (Sonet SON 2094) EX 6.00
45 JOHNNY BURNETTE, Dreamin' (London HLG 9172) EX 6.00
45 JOHNNY BURNETTE, You're Sixteen (London HLG 9254) M 6.00
45 JOHNNY BURNETTE, Little Boy Sad (London HLG 9315) M 7.00
45 JOHNNY BURNETTE, Girls (London HLG 9388) VG 6.00
45 JOHNNY BURNETTE, Clown Shoes (Liberty LIB 55416) VG 6.00
45 JOHNNY BURNETTE, Damn The Defiant! (Liberty LIB 55489) EX 10.00
45 JOHNNY BURNETTE, God, Country And My Baby (US Liberty 55379) M 8.00
LP JOHNNY BURNETTE, The Best Of (Liberty EMS 1324) EX/M 10.00
LP JOHNNY BURNETTE, Johnny Burnette (Australia U. Arts. UAB 10485) EX/EX 12.00
LP JOHNNY BURNETTE, Rock & Roll Trio And Their Rockin' Friends From Memphis (VA), Charlie Feathers, Yelvington, Honeycutt etc. (US Rock-a-Billy 1001) EX/M 20.00
45 ROCKY BURNETTE, Baby Tonight (EMI 5037, 1-sided Demo) M 6.00
45 BURNING SENSATIONS, Belly Of The Whale (Capitol CL 296) EX 6.00
45 JAN BURNNETTE, The Boy I Used To Know (Oriole CB 1807) M 15.00
45 JAN BURNNETTE, Too Young (Oriole CB 1920) VG 10.00
45 EDDIE BURNS, Walk On By (US Plantation 57, Promo, sol) EX 6.00
45 GEORGE BURNS, I Wish I Was Eighteen Again (US Mercury 57011, PS) EX/EX 6.00
EP GEORGE BURNS, Sings (Pye Int. NEP 44000) EX/EX 10.00
LP GEORGE BURNS, In Nashville (US Mercury SRM-1-6001) EX/M 10.00
45 RAY BURNS, Are You Sincere (Columbia DB 4107) M 7.00
EP BEN BURPPS BARN DANCE BAND, Friendly Square Dance (GUS JDC 0079) EX/M 7.00
45 MALANDRA BURROWS, Just This Side Of Love (Emmerdale DALE 1, PS) EX/EX 6.00
45 TONY BURROWS, I've Still Got My Heart, Joe (Bell BLL 1124) VG 6.00
45 BURTON-LLOYD-JONES, Falling In Love With You Cat SELEC 013) M 6.00
45 BURTON-LLOYD-JONES, You And Me (Ooh Sweet Baby) (Cat SELEC 016) M 6.00
LP GARY BURTON & KEITH JARRETT, That's Jazz (Germany Atlantic 50242, GF) EX/M 10.00
45 BURUNDI STEPHENSON BLACK, Burundi Black (Barclay BAR 3) EX 6.00
45 BUSBOYS, (The Boys Are) Back In Town (Arista 528) EX 6.00
45 LOU BUSCH, Zambezi (Capitol CL 14504, PS, 1-sided Demo) EX/EX 6.00
45 LOU BUSCH, Young Enough To Dream (Capitol CL 14906) EX 6.00
45 LOU BUSCH, Cool (Capitol CL 14957) VG 6.00
45 KATE BUSH, Wuthering Heights (EMI 2719) M 6.00
45 KATE BUSH, Man With The Child In His Eyes (EMI 2806) M 6.00
45 KATE BUSH, On Stage (EMI MIEP 2991, PS) EX/EX 6.00
45 KATE BUSH, Breathing (EMI 5058, PS) EX/M 6.00
45 KATE BUSH, Babooshka (EMI 5085, PS) EX/EX 6.00
45 KATE BUSH, Running Up That Hill (EMI KB 1, PS) EX/M 6.00
45 KATE BUSH, The Big Sky (EMI KB 4, PS) EX/M 6.00
45 KATE BUSH, Experiment IV (EMI KB 5, PS) EX/M 6.00
45 KATE BUSH, The Sensual World (EMI EM 102, PS) EX/M 6.00
45 KATE BUSH, Rocket Man (Mercury TRIBO 2, PS) EX/M 6.00
45 KATE BUSH, Rubberband Girl (EMI EM 280, PS) EX/EX 6.00
LP KATE BUSH, The Kick Inside (EMI EMC 3223) EX/EX 15.00
LP KATE BUSH, Lionheart (EMI EMA 787, GF). EX/M 12.00
EP RAY BUSH, & The Avon Cities Skiffle (Tempo Tri EXA 40) EX/EX 20.00
LP JOE BUSHKIN, A Fellow Needs A Girl (Capitol LCT 6137) EX/EX 10.00
LP JOE BUSHKIN, Skylight Rhapsody (US Capitol T 759) EX/EX 10.00
LP BUSHWACKERS BAND, Played Waltzing Matilda (Australia Image 753, GF) EX/EX 10.00
45 DAVID BUSKIN, When I Need You Most Of All (Epic S EPC 8220, Promo) EX 6.00
LP PAUL BUSKIRK, Good Dobro Pickin' (US Stoneway STY-158) EX/M 10.00
45 BUSTER, Sunday (RCA 2678, PS) (EX/EX/Promo/6.00) EX/EX 6.00
LP BUSTER, Film (Phil Collins) (Virgin V 2544) EX/EX 10.00
45 BUSTER GOBSMACK EATS FILTH, We Wanna Be Famous (BBC RESL 226, PS) EX/EX 6.00
LP STAN BUTCHER, His Birds & Brass (CBS SS 62838, wobc) EX/M 15.00
45 CARL BUTLER & PEARL, Loving Arms (US Columbia 4-42778, Promo) M 6.00
45 CARL BUTLER & PEARL, I'm Hanging Up The Phone (US Columbia 4-43030) EX 6.00
LP CARL BUTLER & PEARL, Loving Arms (US Columbia CL 2125) EX/EX 10.00
LP GERRY BUTLER, Happy Hammond Goes Pop Country (Hallmark SHM 701) EX/EX 10.00
45 JERRY BUTLER, Don't Let Love Hang You Up (US Mercury 72991) M 6.00
45 JERRY BUTLER, I Forgot To Remember (US Mercury 73015) EX 6.00
45 JONATHAN BUTLER, Lies (Jive 141, PS) EX/M 6.00
2LP JONATHAN BUTLER, Jonathan Butler (Jive HIP 46) EX/EX 12.00
45 PEARL BUTLER, If Teardrops Were Pennies (US Columbia 4-44999) EX 6.00
45 BUTLINAIRES, I Stand On Guard (Fontana H.126) EX 6.00
LP BUTLIN'S REDCOAT REVUE, Various Artists (Pama SECO 5) EX/EX 10.00
45 GERD BUTTCHER, Susanna (I'm Waiting) (Germany Decca D 19 421) EX 6.00
45 BUTTERSCOTCH, Surprise, Surprise (RCA 1983) EX 6.00
45 BUTTERSCOTCH, Can't You Hear The Song (Jam 15) VG 6.00
LP BUTTERSCOTCH, Don't You Know Butterscotch (RCA LSA 5000) EX/M 12.00
45 BUTTON-DOWN BRASS, March Of The Little Brown Jugs (Fontana TF 950) EX 6.00
45 SHEILA BUXTON, Soldier, Won't You Marry Me? (Top Rank JAR 113) EX 6.00
45 BUZZ, Hit The Road Jack (RCA 248) M 6.00
45 BUZZCOCKS, Everybody's Happy Nowadays (U. Arts UP 36499, PS) EX/EX 6.00
45 BVO, Pink Punker (EMI 5388) M 6.00
45 B.V.S.M.P., I Need You (Debut DEBT 3044, PS) EX/EX 6.00
EP BYE BYE BIRDIE (VA), J. Justice, J. Brown etc. (Pye NEP 24142) EX/M 10.00
LP BYE BYE BIRDIE, Broadway Cast (Fontana SCFL 137, GF) EX/M 10.00
LP BILLY BYERS' BIG BAND, Take The Duke's Train (Mercury SML 30004) EX/M 10.00
45 MAX BYGRAVES, Try Another Cherry Tree (HMV 7M 400) M 8.00
45 MAX BYGRAVES, You Need Hands/Tulips Amsterdam (Decca Tri F11004) EX 6.00
45 MAX BYGRAVES, Jingle Bell Rock (Decca F 11176) EX 6.00
45 MAX BYGRAVES, Fings Ain't Wot They Used T' Be (Decca F 11214) M 6.00
45 MAX BYGRAVES, Consider Yourself (Decca F 11251) EX 6.00
45 MAX BYGRAVES, When You Come To The End Of A Lollipop (Decca F 11308) EX 6.00
45 MAX BYGRAVES, Deck Of Cards (Pye 7N.45276) M 6.00
45 MAX BYGRAVES, Back In My Childhood Days (Pye 7N.45414, PS) EX/EX 6.00
EP MAX BYGRAVES, Sing With Max (HMV 7EG 8271) EX/EX 7.00
LP MAX BYGRAVES, Show Stoppers (Decca LK 4425) EX/EX 10.00
LP MAX BYGRAVES, The World Of (Decca SPA 9) EX/M 10.00
LP MAX BYGRAVES, The World Of, Vol. 2 (Decca SPA 198) EX/EX 10.00
LP MAX BYGRAVES & ACKER BILK, Together (PRT N 133) EX/M 10.00
LP MAX BYGRAVES, Remembering (Everest CBR 1019) EX/M 10.00
MAX BYGRAVES, 29 x 45s, 6 x EPs, 28 x LPs. Write or telephone for information.
2LP BY INVITATION ONLY (VA), Led, Stones etc. (Atlantic K 60112) EX/M 12.00
45 CHARLIE BYRD, Meditation (Riverside 106910 RIF) M 6.00
LP CHARLIE BYRD, Blues For Night People (Oriole Realm RM 150) EX/M 10.00
LP CHARLIE BYRD, Guitar Showcase (Riverside RLP 001) EX/EX 10.00
LP CHARLIE BYRD, Byrd At The Gate (Riverside 673 010) EX/EX 10.00
LP CHARLIE BYRD, Byrd In The Hand (Fantasy FT 547) EX/M 10.00
2LP CHARLIE BYRD, Latin Byrd (US Milestone 41005) EX/M 12.00
LP CHARLIE BYRD/KESSEL/H.ELLIS, Great Guitars (US Concord CJ-23) EX/M 10.00
45 DONALD BYRD, Black Byrd (Blue Note UP 35564) VG 6.00
45 DONALD BYRD, Thank You For Funking Up My Life (Elektra K 12321) EX 6.00
LP GARY BYRD, Sweet Inspirations (VA)(Al Green etc.) (BBC REH 548) EX/M 10.00
45 BYRDS, Mr.Tambourine Man (CBS 201765) VG 6.00
45 BYRDS, All I Really Want To Do (CBS 201796, sol) EX 7.00
45 BYRDS, Turn! Turn! Turn! (CBS 202008) M 10.00
45 BYRDS, Chestnut Mare (CBS 5322, wol, sol) EX 6.00
45 BYRDS, I Trust (Ireland CBS 7253, wol) VG 6.00
LP BYRDS, Greatest Hits (CBS SBPG 63107) EX/EX 15.00
LP BYRDS, Dr.Byrds & Mr. Hyde (CBS S 63545) EX/EX 20.00
LP BYRDS, Greatest Hits, Vol. 2 (CBS 64650, soc) EX/EX 10.00
2LP BYRDS, History Of (CBS 68242) EX/EX 12.00
LP BYRDS, Original Singles 1965-1967 (CBS 31851, S.Toc) EX/EX 10.00
EP BOBBY BYRNE, Play Jimmy Dorsey Specials (Top Rank JKP 2010) EX/EX 7.00
45 DEBBIE BYRNE, He's A Rebel (Australia L & Y K, 5 4 6 6) EX 6.00
45 JERRY BYRNE, Lights Out (Specialty SON 5011) EX 6.00
45 PAUL BYRON, Pale Moon (Decca F 11210) EX 6.00
45 BZN, Rockin' The Trolls (Carrere CAR 171) M 6.00
45 ROY "C", Shotgun Wedding/High School (Island WI 273) EX 10.00
45 ROY "C", Twistin' Pneumonia (Ember EMB S 230) VG 6.00
45 ROY "C", Love Me Till Tomorrow Comes (US Mercury 73672, wol) EX 6.00
LP CABARET, London Cast (CBS 70039) EX/M 10.00
LP CABARET, Film (Probe SPB 1052) EX/M 10.00
10"LP CABARET NIGHT IN PARIS (VA), Trenet, Sablon etc. (Columbia 33S 1008) EX/EX 10.00
10"LP CABARET NIGHT IN PARIS, 3 (VA), Trenet, Piaf etc. (001335 1083) EX/EX 10.00
45 SEBASTIAN CABOT, It Ain't Me Babe (US MGM K 13650) EX 6.00
45 JOHN CACAVAS, Prelude And Frug (CBS 201799) EX 6.00
LP CACTUS COUNTY, No Half Measures (Country Music 068, Autographed) EX/M 10.00
45 CACTUS WORLD NEWS, Town Like This (MCA 1364, PS) EX/EX 6.00
45 CADDIES, Follow The Fairway / GLEN MASON, Lee Trevino (EMI 2472) EX 6.00
45 ALAN CADDY, Tribute To Simon & Garfunkel (Avenue NUE 141, PS) EX/EX 6.00
45 ALAN CADDY, Tribute To Andy Williams (Avenue NUE 163, PS) EX/EX 6.00
LP ALAN CADDY, The Tom Jones Story (Avenue AVE 051) EX/M 10.00
LP ALAN CADDY, Tribute To Ray Conniff (Turnover TUR 112) EX/M 10.00
45 CADETS, Hello Trouble (Decca F 11677, Promo) VG 6.00
45 VINCE CADILLAC & TIES, Lovey Dovey (Crash POW 1, PS) EX/M 6.00
45 CADILLACS, Cadillac Walk (Redeye EYE 1) M 6.00
LP CADO BELLE, Cado Belle (Anchor ANCL 2015 + inner sleeve) EX/M 10.00
45 SUSAN CADOGAN, Hurt So Good (Magnet MAG 23) EX 6.00
45 SUSAN CADOGAN, Love Me Baby (Magnet MAG 36) EX 6.00
45 CAESARS, Oh The Outside Looking In (Decca F 12251) EX 15.00
45 CAFE CREME, Unlimited Citations (Harvest HAR 5143) M 6.00
45 CAFE JACQUES, Dark Eyed Johnny (Epic S EPC 5728, Promo) M 6.00
LP PATRICIA CAHILL, Warm And Tender (Rex LPR 1011) EX/M 15.00
45 CHRIS CAIN, No Light In Your Room (US 88 Keys 1001) EX 6.00
45 MARTI CAINE, Momma's Song (Pye 7N.45493) EX 6.00
LP MARTI CAINE, Nobody Does It Like Me (Chevron CHVL 137) EX/M 10.00
45 AL CAIOLA, The Magnificent Seven (London HLT 9294) (HMV/EX/6.00) EX 10.00
45 AL CAIOLA, Bonanza (HMV POP 884, sol) VG 6.00
EP AL CAIOLA, Al Caiola (Spain Time 234 SXC) EX/M 7.00
EP AL CAIOLA, Vol. 3 (US U. Artists UAEP 003) EX/EX 7.00
LP AL CAIOLA, Acapulco 1922 (U. Artists ULP 1030) EX/EX 10.00
LP AL CAIOLA, Golden Guitar (U. Artists ULP 1031) (US/EX/EX/10.00) EX/EX 10.00
LP AL CAIOLA, Tuff Guitar Tijuana Style (U. Arts SULP 1129) (Mono/EX/EX/10.00) EX/EX 10.00
LP AL CAIOLA, Guitar For Lovers (Australia U. Arts. UALS 8078) EX/EX 10.00
LP AL CAIOLA, Magnificent 7 Ride '73 (US Avalanche LA058-F) EX/M 10.00

Please send you wants lists. 78s, 45s, EPs, LPs. 1950-2000. Or if you prefer, duanehobden936@hotmail.com. Stock in excess of 125,000.

WWW.MAXVINYLRECORDS.CO.UK

Write to: MAX HOOLEY, THE BEECHES, NEWLANDS ROAD, RUISHTON, TAUNTON, SOMERSET, TA3 5JZ.
Tel: 01823 444007 or Email: max@maxvinyl.com
Covers graded first. * denotes more by artist. P&P extra: 45s £3.50 (cheques payable to Max Hooley). THREE OR MORE RECORDS P&P FREE OF CHARGE IN UK. Card payments by phone are accepted. You can view stock, order and pay online at www.maxvinylrecords.co.uk
UK SPECIAL JUKE BOX pressings of 1990s & 2000s 7" SINGLES Most are black machine moulded labels with plain white sleeves. These are limited edition large-centre pressings. An adapter will be supplied.

45 OLETA ADAMS*, Get Here (Fontana OLETA 3) EX 4.00
45 ALI & FRAZIER, Up Town Top Ranking (Arista 74321 158847) EX 5.00
45 SHOLA AMA & CRAIG ARMSTRONG, Someday I'll Find You (EMI TCBLH 001) EX 4.00
45 PETER ANDRE, Flava (Mushroom Flava D 1) EX 6.00
45 PETER ANDRE, Natural (Mushroom SX 1577) M 6.00
45 PETER ANDRE, All Night All Right (Mush 21S) EX 6.00
45 APACHE INDIAN, Caste System (Island ISJB 560) VG 4.00
45 BEAUTIFUL SOUTH*, Old Blue Eyes Is Back (Go GOD 66) EX 5.00
45 BON JOVI*, Someday I'll Be Saturday Night (Vertigo JOVJB 15) EX 6.00
45 BON JOVI*, Say It Isn't So (Mercury JOVJB 23) VG 5.00
45 BOYZONE, Key To My Life (Polydor PO 342) EX 5.00
45 BOYZONE, So Good (Polydor ZONE 3) EX 5.00
45 BOYZONE, Coming Home Now (Polydor ZONE 5) EX 5.00
45 BOBBY BROWN, My Prerogative (MCA 2094 JB) EX 5.00
45 ALI CAMPBELL, That Look In Your Eye (Kuff KUFF 1) EX 4.00
45 CHINA BLACK, Stars (Wildcard CARD 9) VG 4.00
45 COUNTING CROWS, Mr Jones (Geffen GFSJB 69) VG 20.00
45 D:REAM, U R The Best Thing (Magnet MAG 1021) M 5.00
45 DIANA DAWSON, Got To Give Me Love (EMI EMLH 392) EX 5.00
45 DEF LEPPARD*, Make Love Like A Man (Bludgeon Riffola LEP 7) VG 5.00
45 DEF LEPPARD*, Heaven Is (Bludgeon Riffola LEP LH 9) EX 5.00
45 DON PABLO'S ANIMALS, Venus (Rumour RUMA 18) EX 4.00
45 DOROTHY, Whats That Tune (Doo Doo) (RCA 213309147JB) EX 5.00
45 EAST 17*, Steam (London LONT 353) EX 5.00
45 WHITNEY HOUSTON*, Exhale (Arista 21327 547 JB) EX 5.00
45 W. HOUSTON & C.C. WINANS, Count On Me (Arista 21345 847 JB) EX 5.00
45 JANET JACKSON*, That's The Way Love Goes (Virgin VS 1460) M 5.00
45 JANET JACKSON*, If (Virgin VS 1474) EX 5.00
45 JULIAN LENNON*, Saltwater (Virgin VS 1361) EX 4.00
45 C.J. LEWIS, Everything Is Alright (Uptight) (Black Market BMI 019) VG 4.00
45 ALISON LIMERICK, Make It On My Own (Arista 114 996) EX 5.00
45 LULU*, Independence (Dome DOME 1001) EX 5.00
45 M PEOPLE*, Sight For Sore Eyes (Decon. 74321245477) EX 5.00
45 M PEOPLE*, Love Rendezvous (Deconstruction 21319287 JB) EX 5.00
45 M PEOPLE*, Dreaming (BMG 2164535 7 JB) EX 8.00
45 MADISON AVENUE, Who The Hell Are You (VC Recordings VCRLH 70) VG 4.00
45 RICHARD MARX*, Take This Heart / Hazard (Capitol CL 667) VG 4.00
45 MEAT LOAF*, I'd Lie For You (And That's The Truth) (Virgin VSLH 1563) EX 5.00
45 GEORGE MICHAEL* & QUEEN*, Five Live Juke Box (Parl. RLH 6340) EX 6.00
45 MARK MORRISON, Crazy (WEA 054LC) EX 4.00
45 MR BEAN & SMEAR CAMPAIGN, (I Want To Be) Elected (London LON 319) EX 4.00
45 ORCHESTRAL MANOEUVRES IN DARK*, Pandora's Box (Virgin VS 1331) VG 5.00

45 PET SHOP BOYS*, Left To My Own Devices (Parlophone R 6198) EX 5.00
45 PET SHOP BOYS*, It's Alright (Parlophone R 6220) VG 5.00
45 PET SHOP BOYS*, Can You Forgive Her (Parlophone R 6348) EX 5.00
45 PET SHOP BOYS*, I Wouldn't Normally Do This Kind Of Thing (Parl. R6370) EX 5.00
45 PET SHOP BOYS*, Liberation (Parlophone R 6377) EX 5.00
45 PHATS & SMALL, Feel Good (Multiply 7MULTY 54) EX 5.00
45 PRINCE*, Letitgo (Warner Bros. W 0260LC) EX 6.00
45 PRINCE* & NONA GAYE, Love Sign (NPG 60667D, Margie Cox on A-side) EX 10.00
45 REEF, Come Back Brighter (Sony 6640972 00) VG 4.00
45 VIC REEVES*, Abide With Me (Island SIGH 7-13) EX 4.00
45 RIGHT SAID FRED*, Those Simple Things / Daydream (TUG SNOG 4) EX 5.00
45 ROBSON & JEROME, I Believe / Up On The Roof (RCA 74321-326887 JB) VG 5.00
45 JON SECADA*, Just Another Day (SBK SBK 35) VG 5.00
45 SHAMEN, L.S.I. (One Little Indian 68 TP7) VG 4.00
45 SHUT UP AND DANCE, Save It Til The Morning After (Pulse-8 PULS 84S) EX 5.00
45 SIMPLE MINDS*, Let There Be Love (Virgin VS 1332) EX 5.00
45 SIMPLY RED*, Remembering The First Time (EW 015LC) EX 5.00
45 SIMPLY RED*, Never Never Love (EW 029LC) EX 5.00
45 SNAP, Exterminate (Arista 74321 10696-7) EX 4.00
45 LISA STANSFIELD*, Change (Arista 114 820) EX 5.00
45 STING*, All This Time (A&M AM 713) VG 5.00
45 TAKE THAT*, Why Can't I Wake Up With You (RCA 74321 13310-7 JB) EX 5.00
45 TAKE THAT*, Relight My Fire (RCA 74321 16772-7 with LULU) EX 5.00
45 TAKE THAT*, Babe (RCA 74321 18213-7) EX 5.00
45 TAKE THAT*, Love Ain't Here Anymore (RCA 21214837 JB) EX 5.00
45 TAKE THAT*, Sure (RCA 21236627 JB) EX 5.00
45 KENNY THOMAS, Best Of You (Cooltempo COOL 243) EX 4.00
45 TWO UNLIMITED, The Real Thing (PWL PWL 306) EX 4.00
45 TYSON, Groovin' (Pulse-8 LOSE 65) VG 4.00
45 UB40*, Until My Dying Day (Virgin DEPLH 45) EX 5.00
45 UNDERCOVER*, Never Let Her Slip Away (PWL Int. PWL 255) EX 4.00
45 WAS NOT WAS, Papa Was A Rolling Stone (Fontana WAS 7) EX 5.00
45 PAUL WELLER*, Brushed (Island ISJB 666) EX 5.00
45 WEST END, Love Rules (RCA 21292707 JB) M 4.00
45 WET WET WET*, Cold Cold Heart (Precious JEWEL 22) EX 5.00
45 WET WET WET*, Don't Want To Forgive Me Now (Mercury JWLJB 25) EX 5.00
45 WET WET WET*, Somewhere Somehow (Mercury JWLJB 26) EX 5.00
45 WET WET WET*, She's All On My Mind (Mercury JWLJB 27, DJ Promo) EX 5.00
45 WHIGFIELD, Think Of You (Systematic SYS 10) EX 4.00
45 ROBBIE WILLIAMS, South Of The Border (Chrysalis CHSLH 5068) VG 6.00
45 WONDER STUFF, On The Ropes (Polydor GONJB 15) M 5.00
45 YOUNG DISCIPLES, Apparently Nothin' (Talkin' Loud TLK 5) VG 4.00

Wants lists are very welcome. Over 20,000 records in stock. VISIT MY WEBSITE AT www.maxvinylrecords.co.uk to view complete stock and buy online.

The JIVE DIVE RECORDS

Est. 42+ years
Write to: SHIRLEY & KEN, 69 OWLS ROAD, VERWOOD, DORSET, BH31 6HH.
Tel: 01202 822044 or 07511 257899. Email: sales@jivedive.net
Website: www.jivedive.net 10,000+ records in stock...
PAYMENT: PayPal/Debit Card/Cheque. POST & PACKING EXTRA - ADVISED. READING THIS ADVERT OUT OF DATE? WE MAY STILL HAVE SOME ITEMS AVAILABLE... DO NOT SEND PAYMENT BEFORE ORDER CONFIRMED.

MIXED 45rpms

EDDIE COCHRAN, Hallelujah, I Love Her So (London) EX 9.00
EDDIE COCHRAN, Somethin' Else (London, nc) EX 9.00
EDDIE COCHRAN, C'mon Everybody (London, Tri) EX 9.00
EDDIE COCHRAN, Three Steps To Heaven (London) EX 7.00
EDDIE COCHRAN, Weekend (London) EX 7.00
EDDIE COCHRAN, Jeannie, Jeannie, Jeanie (London) EX 9.00
EDDIE COCHRAN, Milkcow Blues (U.A.) EX 5.00
EDDIE COCHRAN, Cotton Picker (U.A.) EX 7.00
EDDIE COCHRAN, Twenty Flight Rock (Silverspot, nc) EX 7.00
SHANE FENTON, A Fools Paradise (Parlophone) EX 7.00
SHANE FENTON, Hey Lulu (Parlophone) EX 6.00
SHANE FENTON, I'll Know (Parlophone) EX 6.00
SHANE FENTON, Why Little Girl (Parlophone, nc) EX 5.00
SHANE FENTON, Cindy's Birthday (Parlophone) EX 5.00
SHANE FENTON, I'm A Moody Guy (Parlophone) EX 5.00
RICHARD ALLAN, Poetry In Motion (Parlophone) EX 5.00
RAL DONNER, Don't Know What You've Got (Parlophone) EX 7.00
SIMON DUPREE, Kites (Parlophone) EX 4.00
SIMON DUPREE, I See The Light (Parlophone) EX 7.00
DUANE EDDY, Caravan (Parlophone) EX 7.00
JOHNNY CASH, Big River (London, Tri) EX 12.00
JOHNNY CASH, Guess Things Happen Way (London, nc) EX 9.00
JOHNNY CASH, It's Just About Time (London, Tri) EX 9.00
JOHNNY CASH, The Rebel-Johnny Yuma (Philips) EX 7.00
JOHNNY CASH, I Got Stripes (Philips) EX 7.00
JOHNNY CASH, A Boy Named Sue (Demo) (CBS) EX 6.00
JOHNNY CASH, Luther's Boogie (Reissue) (Sun) EX 7.00

U.S. MIXED 45rpms

LITTLE RICHARD, Jenny Jenny/Miss Ann (Specialty) M 7.00
LITTLE RICHARD, Shake A Hand/All Night Long (Specialty) M 7.00
LITTLE RICHARD, Golly Miss Molly/Hey Hey (Specialty) M 7.00
LITTLE RICHARD, Keep A Knockin'/Want Leave (Specialty) M 7.00
LITTLE RICHARD, She's Got It/Heeby Heebies (Specialty) M 7.00
STAN GETZ, Jazz Theme Dr. Kildare (Verve) EX 4.00
GETZ/GILBERTO, The Girl From Ipanema (Verve) M 5.00
BILL HENDERSON, Dreamboat (Demo) (Verve) EX 3.00
RICKY NELSON, I'm Walking/Teenage Romance (Verve) EX 9.00
NELSON/ KESSEL , One And Only Love/Honey Rock (Verve) EX 9.00
QUOTATIONS, Imagination (Verve) EX 12.00

U.S. ORIGINAL SOUL 45rpms

SAM BAKER, I Can't Stand It (Soundstage) M 7.00
HANK BALLARD, Love Made Fool Of Me (Silver Fox) M 6.00
ELMO BATMAN, I Am A Spy For The F.B.I. (Granite) M 7.00
BOBBY BLAND, Ain't Nothing You Can Do (Duke) M 8.00
BRENDA & THE TABULATIONS, Right On The Tip Of My Tongue (Top Bottom) M 8.00
THE C.O.D's, Michael (Kellmac) M 7.00
DAVE "BAY" CORTEZ, Funky Robot (Platinum) M 8.00
BILL DEAL, Swingin' Tight (Heritage) M 5.00
JUNGLE JIM, Masai (Renee) M 7.00
THE KING PINS, I Got The Monkey Off My Back (Federal) EX 8.00
THE KING PINS, The Monkey One More Time (Federal) EX 8.00
BETTY LaVETTE, Nearer To You (Silver Fox) M 7.00
JACKIE LEE, The Shotgun And The Duck (Soul Fox) M 6.00
MEL & TIM, Backfield In Motion (Bamboo) M 5.00
THE PITTER PATS, It Do Me Good (Instant) M 6.00
OTIS REDDING, Papa's Got Brand New Bag (Atco) M 5.00
PEGGY SCOTT, Soul Shake (SSS) M 5.00
PEGGY SCOTT & JO JO BENSON, I Want To Love You Baby (SSS) EX 5.00
SOUL TRAIN GANG, Garbage Can (Soul Train) M 5.00
HOWARD TATE, My Soul's Got A Hole In It (Turn Table) M 5.00
HOWARD TATE, Glad I Knew Better (Verve) M 6.00
THE VOGUES, Humpty Dumpty (Co And Ce) M 5.00
AL WILSON, Shake Me, Wake Me (Soul City) M 7.00

EPs

JOHNNY CASH, Folsom Prison/San Quentin (CBS) EX 9.00
CONNIE FRANCIS, Hey Ring-A-Ling (MGM) EX 35.00
CONNIE FRANCIS, Rock 'n' Roll Million Sellers No. 2 (MGM) EX 12.00
CONNIE FRANCIS, A Girl In Love (MGM) EX 9.00
CONNIE FRANCIS, Heartaches (MGM) EX 9.00
CONNIE FRANCIS, Connie Francis - Stupid Cupid (MGM) VG 9.00
CONNIE FRANCIS, First Lady Of Record (MGM) EX 9.00
CHRIS FARLOWE, Farlowe In The Midnight Hour (Immediate) EX 30.00
ROY ORBISON, Roy Orbison-Uptown/Paper Boy (London) M 20.00
ROY ORBISON, In Dreams (London) EX 9.00
ROY ORBISON, Stage Show Hits (London) EX 9.00
ROY ORBISON, It's Over (London) EX 9.00

POP / PROG MIXED LPs

BECK BOGERT PRICE, Jeff Beck/Tim Bogert/ Carmine Price (Epic) EX 10.00
DAVID BOWIE, Diamond Dogs (Gatefold) (RCA) EX 15.00
DAVID BOWIE, Pin Ups (RCA) EX 14.00
DAVID BOWIE, Let's Dance (EMI) M 12.00
DAVID BOWIE, Never Let Me Down (EMI) M 12.00
DAVID BOWIE, Tonight (EMI) M 12.00
DAVID BOWIE, Ziggy Stardust (RCA) EX 12.00
DAVID BOWIE, Scary Monsters (RCA) EX 12.00
DAVID BOWIE, The World Of (Decca) EX 12.00
KATE BUSH, The Kick Inside (EMI) EX 9.00
KATE BUSH, Lionheart (Gatefold, EMI) EX 9.00
CROSBY, STILLS, NASH & YOUNG Déjà Vu (Atlantic, 1st press) EX 12.00
ELECTRIC LIGHT, Out Of The Blue (Gatefold, Jet) EX 7.00
THE FACES, The Faces Long Player (WB 3011) EX 14.00
FLEETWOOD MAC, Tusk (D/LP (W.B.) EX 12.00
THE JAM, The Gift (Polydor) EX 9.00
JANIS JOPLIN, Pearl/Full Tilt Boogie (CBS) EX 12.00
LYNYRD SKYNYRD, Second Helping (MCA) EX 7.00
MEAT LOAF, Dead Ringer (Epic) EX 6.00
STEVIE NICKS, The Wild Heart (WEA) EX 12.00
PINK FLOYD, Brick In The Wall (2LP, Harvest) EX 25.00
PINK FLOYD, Meddle (Harvest) NM 18.00
PINK FLOYD, The Final Cut (Gatefold, EMI) M 14.00
ROXY MUSIC BRYAN FERRY, Street Life 20 Greatest Hits (Polydor, 2LP) EX 7.00
THEM, Roots T.H.E.M (Decca) EX 9.00
THIN LIZZY, Johnny The Fox (Vertigo) EX 9.00
JETHRO TULL, Living In The Past (with Book, Chrysalis) EX 20.00
UFO, Wild, Willing And Innocent (Chrysalis) EX 8.00
U2, The Joshua Tree (+ Insert, Island) M 9.00
U2, The Unforgettable Fire (Island) EX 8.00
U2, Rattle And Hum (2LP, Island) EX 8.00
JEFF WAYNE, The War Of The Worlds (2LP, CBS) EX 7.00

WEBSITE BEING UPDATED CHECK OUT. www.sales@jivedive.net
DO NOT SEND PAYMENT BEFORE ORDER CONFIRMED.
Email: sales@jivedive.net / WEBSITE: www: jivedive.net
TEL: 01202 822044 or 07511 257899. WANTS LISTS WELCOME.

TERRY ROUND: ALPHABET "E" 45s

Write or telephone: TERRY ROUND, 31 SEVERN WAY, BEWDLEY, WORCS., DY12 2JG. Tel: 01299 211384. P&P: £2.00 each first item, £1.00 each thereafter.
Reductions for bulk purchases. Large stock. 'Wants' lists welcomed.

ALPHABET "E"

45 VINCE EAGER, Makin' Love (Top Rank JAR 191) VG 3.00
45 VINCE EAGER, Why (Top Rank JAR 275) EX 3.00
45 EAGLES, Bristol Express (Pye 7N 15451, nm) EX 4.00
45 EAGLES, Desperado (Pye 7N 15503, nm) VG 3.00
45 EAGLES, Come On Baby (Pye 7N 15550) EX 5.00
45 EAGLES, One Of These Nights (Asylum AYM 543) EX 4.00
45 EAGLES, Lyin' Eyes (Asylum AYM 548) EX 4.00
45 EAGLES, Heartache Tonight (Asylum K 12394) M 4.00
45 EAGLES, One Of These Nights (PS, Asylum W 13020, Italian issue) M 5.00
45 EAGLES, Take It To The Limit (Asylum K 13029) EX 4.00
45 EAGLES, New Kid In Town (Asylum K 13069) M 4.00
45 EAGLES, Hotel California (PS, Asylum W 13070, Italian issue) M 5.00
45 EAGLES, Hotel California (PS, Asylum K 13079) M 4.00
45 EAGLES, Life In The Fast Lane (Asylum K 13085) M 4.00
45 EAGLES, Please Come Home For Christmas (PS, Asylum K 13145) M 4.00
45 ROBERT EARL, More Than Ever (Phillips PB 867) EX 3.00
45 ROBERT EARL, The Test Of Time (Phillips PB 960) EX 3.00
45 ROBERT EARL, Oh So Wunderbar (Phillips PB 986, nm Demo) M 4.00
45 ROBERT EARL, Shalom (Phillips PB 1209) EX 3.00
45 CHARLES EARLAND, Let The Music Play (Mercury 6167.703) EX 7.00
45 EARTH, WIND & FIRE, Saturday Nite (CBS 4835) EX 4.00
45 EARTH, WIND & FIRE, Fantasy (CBS 6056) EX 4.00
45 EARTH, WIND & FIRE, Help Somebody (CBS 6125, Demo) G 4.00
45 EARTH, WIND & FIRE, Jupiter (CBS 6267) EX 4.00
45 EARTH, WIND & FIRE, Magic Mind (CBS 6490) EX 4.00
45 EARTH, WIND & FIRE, September (CBS 6922) M 4.00
45 EARTH, WIND & FIRE, Boogie Wonderland (CBS 7292, Demo) EX 4.00
45 EARTH, WIND & FIRE, After The Love Has Gone (CBS 7721, Demo) EX 4.00
45 EARTH, WIND & FIRE, Star (CBS 7902) M 3.00
45 EARTH, WIND & FIRE, Can't Let Go (CBS 8077) M 3.00
45 EARTH, WIND & FIRE, In The Stone (CBS 8252) EX 3.00
45 EARTH, WIND & FIRE, Let Me Talk (PS, CBS 8982) EX 4.00
45 EARTH, WIND & FIRE, Back On The Road (CBS 9377) EX 4.00
45 EARTH, WIND & FIRE, I've Had Enough (PS, CBS A1959, Demo) M 4.00
45 EARTH, WIND & FIRE, Wanna Be With You (PS, CBS A2074, Demo) M 4.00
45 EARTH, WIND & FIRE, And Love Goes On (PS, CBS 9521, Demo) EX 4.00
45 EARTH, WIND & FIRE, Wanna Be The Man (PS, CBS EWF4) M 4.00
45 CHRIS EAST, Where Will I Be Now (GTO GT 227) EX 4.00
45 EASTENDERS, BBC TV Theme Music (PS, RESL 160) M 4.00
45 EAST OF EDEN, Jig-A-Jig (Deram DM 297) EX 3.00
45 EAST OF EDEN, Boogie Woogie Flu (Harvest HAR 5055) EX 5.00
45 EAST 17, Deep (PS, London LON 334) EX 3.00
45 EAST 17, West End Girls (PS, London LONPD 344, Picture disc) M 5.00
45 EAST 17, It's Alright (PS, London LONPD 345, Picture disc) M 5.00
45 EAST 17, House Of Love (PS, London LON 325) EX 3.00
45 SHEENA EASTON, Modern Girl (PS, EMI 5042) M 4.00
45 SHEENA EASTON, 9 To 5 (EMI 5066) M 4.00
45 SHEENA EASTON, Take My Time (PS, EMI 5135) M 3.00
45 SHEENA EASTON, When He Shines (PS, EMI 5166) EX 3.00
45 SHEENA EASTON, For Your Eyes Only (PS, EMI 5195) EX 3.00
45 SHEENA EASTON, Just Another Broken Heart (PS, EMI 5232) M 4.00
45 SHEENA EASTON, You Could Have Been With Me (PS, EMI 5252) EX 3.00
45 SHEENA EASTON, The Lover In Me (PS, MCA 1289) EX 3.00
45 SHEENA EASTON, One O One (PS, MCA 1348) M 4.00
45 EASYBEATS, Friday On My Mind (United Artists UP 1157) EX 4.00
45 EASYBEATS, Hello, How Are You (United Artists UP 2209) EX 4.00
45 EASY STREET, Love At Breakfast (Polydor 2058.901) M 5.00
45 CLEVELAND EATON, Bama Boogie Woogie (Gull GULS 63) M 4.00
45 KATIA EBSTEIN, The Star Of Mykonos (United Artists UP 35589, Demo) EX 5.00
45 ECHO & THE BUNNYMEN, The Cutter (PS, WEA KOW 26) EX 3.00
45 ECHO & THE BUNNYMEN, The Killing Moon (PS, WEA KOW 32) M 4.00
45 ECHO & THE BUNNYMEN, Silver (PS, WEA KOW 34) M 4.00
45 ECHO & THE BUNNYMEN, Bring On The Dancing Horses (PS, WEA KOW 43) EX 3.00
45 ECHO & THE BUNNYMEN, The Back Of Love (PS, WEA 19175) EX 3.00
45 ECHO & THE BUNNYMEN, Seven Seas (PS, WEA KOW 35) M 4.00
45 BILLY ECKSTINE, Gigi (Mercury AMT 1018) M 4.00
45 DUANE EDDY, Peter Gunn (London HLW 8879, Tri centre) EX 5.00
45 DUANE EDDY, Forty Miles Of Bad Road (London HLW 8929, Round centre) EX 4.00
45 DUANE EDDY, Some Kinda Earthquake (London HLW 9007, Round centre) M 5.00
45 DUANE EDDY, Bonnie Came Back (London HLW 9050, Round centre) EX 3.00
45 DUANE EDDY, Shazam (London HLW 9104) M 4.00
45 DUANE EDDY, Because They're Young (London HLW 9162) EX 3.00
45 DUANE EDDY, Theme From Dixie (London HLW 9324) EX 3.00
45 DUANE EDDY, Kommotion (London HLW 9225) EX 4.00
45 DUANE EDDY, Pepe (London HLW 9257) EX 3.00
45 DUANE EDDY, Ring Of Fire (London HLW 9370) M 5.00
45 DUANE EDDY, Drivin' Home (London HLW 9406) M 5.00
45 DUANE EDDY, The Avenger (London HLW 9477) EX 4.00
45 DUANE EDDY, Deep In The Heart Of Texas (RCA 1288) EX 4.00
45 DUANE EDDY, Ballad Of Paladin (RCA 1300) EX 3.00
45 DUANE EDDY, Guitar Man (RCA 1316) EX 3.00
45 DUANE EDDY, Boss Guitar (RCA 1329) M 5.00
45 DUANE EDDY, Lonely Boy, Lonely Guitar (RCA 1344) M 5.00
45 DUANE EDDY, Play Me Like You Play Your Guitar (GTO GT 11) M 5.00
45 RANDY EDELMAN, The Uptown, Uptempo Woman (20th Century BTC 2225) EX 4.00
45 RANDY EDELMAN, Concrete And Clay (20th Century BTC 2261) EX 3.00
45 RANDY EDELMAN, You (20th Century BTC 2253) EX 3.00
45 EDGE, Watching You (Hurricane Records FIRE 6, Demo) M 8.00
45 EDISON LIGHTHOUSE, Love Grows (Where My Rosemary Goes) (Bell BLL 1091) EX 3.00
45 EDIT POINT, Help Yourself (Magnet MAG 200) EX 4.00
45 JOHN EDMOND, Fairy Tales (Rex R11057) EX 4.00
45 DAVE EDMUNDS, I Hear You Knocking (Mam MAM 1) EX 3.00
45 DAVE EDMUNDS, Baby I Love You (Rockfield ROC 1) EX 3.00
45 DAVE EDMUNDS, Born To Be With You (Rockfield ROC 2) EX 3.00
45 DAVE EDMUNDS, I Knew The Bride (Swansong SSK 19411) EX 3.00
45 DAVE EDMUNDS, Deborah (Swansong SSK 19413) M 5.00
45 DAVE EDMUNDS, Girls Talk (PS, Swansong SSK 19416) M 4.00
45 DAVE EDMUNDS, Queen Of Hearts (PS, Swansong SSK 19419) M 3.00
45 DAVE EDMUNDS, Crawling From The Wreckage (PS, Swansong SSK 19420) M 3.00
45 DAVE EDMUNDS, Singing The Blues (Swansong SSK 19422) EX 3.00
45 DAVE EDMUNDS, Almost Saturday Night (Swansong SSK 19424) M 4.00
45 DAVE EDMUNDS, The Race Is On (With The Stray Cats) (PS, Swansong SSK 19425) EX 4.00
45 DAVE EDMUNDS, Dave Edmunds EP (PS, RCA PE 5243) M 5.00
45 DAVE EDMUNDS, Slipping Away (PS, Arista 522, Clear vinyl) EX 4.00
45 EDWARD'S HAND, Death Of A Man (RCA 2019) M 6.00
45 ALTON EDWARDS, I Just Wanna (Spend Some Time With You) (Streetwave STR A 1897, Promo) M 5.00
45 ALTON EDWARDS, Strange Woman (CBS A 2273, Promo) M 5.00
45 GARY EDWARDS, The Method (Oriole CB 1717) EX 8.00
45 JAMES ARTHUR EDWARDS, Oh! Melanie (Pinnacle P8421) G 3.00
45 JIMMY EDWARDS, Nora's Diary (Warners K17415) M 8.00
45 JIMMY EDWARDS, Cabaret (PS, Polydor 2059.256) EX 4.00
45 J. VINCENT EDWARDS, Thanks (CBS 4579) EX 4.00
45 J. VINCENT EDWARDS, The Worst Thing That Could Happen (Private Stock PVT 37, Demo) EX 4.00
45 J. VINCENT EDWARDS, Love Hit Me (Pye 7N 45620) EX 3.00
45 TOMMY EDWARDS, It's All In The Game (MGM 989) EX 4.00
45 TOMMY EDWARDS, Mr Music Man (MGM 995) EX 4.00
45 TOMMY EDWARDS, Don't Fence Me In (MGM 1065) EX 4.00
45 TOMMY EDWARDS, I Really Don't Want To Know (MGM 1080, Demo) VG 4.00
45 WALTER EGAN, Magnet And Steel (Polydor 2001.807) EX 4.00
45 JULIE EGE, Love (CBS 5431) VG 4.00
45 EGTON RUNNERS, Won't Somebody Play My Record (DJM DJS 10920, Promo) M 5.00
45 808 STATE, Pacific 707 (PS, ZTT Records ZANG 1) EX 4.00
45 8TH DAY, Eeny-Meeny-Miny-Mo (Invictus INV 521) EX 3.00
45 EL COCO, Cocomotion (Pye 7N 25761) EX 3.00
45 EL COCO, I'm Mad As Hell (Pye 7N 25772) EX 3.00

45 ELECTRIC INDIAN, Keem-O-Sabe (United Artists SP 87, US issue) EX 4.00
45 E.L.O., Roll Over Beethoven (Harvest HAR 5063) EX 4.00
45 E.L.O., Showdown (Harvest HAR 5077) EX 4.00
45 E.L.O., Wild West Hero (PS, Jet 109) M 3.00
45 E.L.O., Sweet Talkin' Woman (PS, Jet 121, purple vinyl) M 4.00
45 E.L.O., Sweet Talkin' Woman (Jet JT-XW 1145, purple vinyl, US issue) EX 5.00
45 E.L.O., Shine A Little Love (PS, Jet 144) EX 3.00
45 E.L.O., The Diary Of Horace Wimp (PS, Jet 150) EX 3.00
45 E.L.O., Don't Bring Me Down (PS, Jet 153) M 3.00
45 E.L.O., Confusion (PS, Jet 166) M 3.00
45 E.L.O., I'm Alive (PS, Jet 179) M 3.00
45 E.L.O., Xanadu (Jet 185) EX 4.00
45 E.L.O., All Over The World (PS, Jet 195) M 3.00
45 E.L.O., Don't Walk Away (PS, Jet 7004) M 4.00
45 E.L.O., Mr. Blue Sky (PS, Jet UP 36342) M 3.00
45 E.L.O., Rockaria! (PS, Jet UP 36209) EX 3.00
45 E.L.O., Telephone Line (Jet UP 36254) EX 3.00
45 E.L.O., Turn To Stone (PS, Jet UP 36313) EX 3.00
45 E.L.O., Livin' Thing (Jet UP 36184, blue vinyl) EX 4.00
45 E.L.O., Hold On Tight (Jet 7011) EX 3.00
45 E.L.O., Twilight (PS, Jet 7015) M 3.00
45 E.L.O., Ticket To The Moon (PS, Jet 7018) M 4.00
45 E.L.O., The Way Life's Meant To Be (Jet 7021) EX 4.00
45 E.L.O., It's Over (Jet 258.5052, US issue) EX 4.00
45 E.L.O., Rock 'n' Roll Is King (PS, Jet A3500) EX 3.00
45 E.L.O., Calling America (PS, Epic A6844) EX 3.00
45 E.L.O., Honest Men (PS, Telstar ELO 100) EX 3.00
45 E.L.O., Evil Woman (Jet 764) EX 3.00
45 E.L.O., Nightrider (United Artists UAXW 939, US issue) M 4.00
45 E.L.O., Poor Boy (United Artists UAXW 1000, US issue) EX 3.00
45 E.L.O., E.P. (Co. Sleeve, Jet ELO 1) EX 5.00
45 ELECTRIC CHAIRS, Eddie And Sheena (Safari SAFE 1) M 4.00
45 ELECTRONIC, Get The Message (PS, Factory FAC 287) EX 5.00
45 ELECTRONIC, Disappointed (PS, Parlophone R6311) M 4.00
45 ELECTRONICAS, The Original Bird Dance (Polydor POSP 360) EX 4.00
45 ELEPHANT'S MEMORY, Shakedown (Atlantic 45.3257, US issue) EX 4.00
45 ELEVENTH HOUR, Hollywood Hot (20th Century BTC 2215) EX 4.00
45 YVONNE ELLIMAN, Love Me (RSO 2090.205) M 4.00
45 YVONNE ELLIMAN, Hello Stranger (RSO 2090.236) EX 3.00
45 YVONNE ELLIMAN, I Can't Get You Outa My Mind (RSO 2090.251) M 4.00
45 YVONNE ELLIMAN, If I Can't Have You (RSO 2090.266) M 4.00
45 MARC ELLINGTON, A Good Love Is Like A Good Song (Phillips 6006.272) EX 4.00
45 BERN ELLIOTT, Money (Decca F11770) EX 6.00
45 BERN ELLIOTT, New Orleans (Decca F11852) EX 5.00
45 MAMA CASS ELLIOT, It's Getting Better (Stateside SS 8021) EX 4.00
45 MAMA CASS ELLIOT, Easy Come, Easy Go Probe PRO 519) EX 4.00
45 PETER ELLIOTT, Devotion (Parlophone R4457) VG 4.00
45 ELLIS, El Doomo (Epic EPC 1052) VG 3.00
45 LORRAINE ELLISON, Stay With Me (Warners K16001) EX 4.00
45 EL PRESIDENTE, Turn This Thing Around (PS, One Records, red vinyl) M 4.00
45 CLAUDE ELPUS, My Turkey's Dead (Fowl Records TROT 1) M 5.00
45 E.L.P., From The Beginning (Atlantic OS 13153, US issue) VG 4.00
45 E.L.P., Fanfare For The Common Man (PS, Atlantic K10946) EX 4.00
45 E.L.P., All I Want Is You (Atlantic K11225) M 4.00
45 E.L.P., Taxi Ride (Rome) (Atlantic K11611) M 4.00
45 E.L.P., Brain Salad Surgery (Flexi, PS, Lyntone LYN 2762) EX 6.00
45 KEITH EMERSON, Honky Tonk Train Blues (Manticore K13513) VG 3.00
45 DICK EMERY, You Are Awful (But I Like You) (Pye 7N 45202) M 5.00
45 PAUL EMMANUEL, Paul Emmanuel E.P. (Rainbow RSL 102, signed) M 5.00
45 EMOTIONS, Flowers (CBS 5364) EX 3.00
45 EMOTIONS, Best Of My Love (CBS 5555) EX 3.00
45 EMOTIONS, I Don't Wanna Lose Your Love (CBS 5819) EX 3.00
45 EMPIRE, Palace Sign (RAK 340) EX 4.00
45 ENCHANTMENT, It's You That I Need (United Artists UP 36353) M 4.00
45 ENCHANTMENT, If You're Ready (Here It Comes) (United Artists UP 36420) M 4.00
45 ENCORES, Ciribiribin (Ronnex 1485) EX 5.00
45 ENGLAND WORLD CUP SQUAD "70", Back Home (Pye 7N 17920) EX 3.00
45 ENGLAND WORLD CUP SQUAD "82", This Time (PS, England ER1, blue vinyl) EX 4.00
45 ENGLAND WORLD CUP SQUAD "82", This Time (PS, England ER1, Picture disc) EX 4.00
45 ENGLAND WORLD CUP SQUAD "88", All The Way (PS, MCA GOAL 1) M 3.00
45 ENGLAND WORLD CUP SQUAD, Three Lions (PS, Epic 327372, official song) EX 4.00
45 JON ENGLISH, Hollywood Seven (Power Exchange PX 227) M 4.00
45 ENID, Dambusters March (PS, Pye 7P 106, blue vinyl) M 4.00
45 ENID, Then There Were None (PS, RAK 349) M 4.00
45 ENIGMA, Sadness (PS, Virgin DINS 101) EX 4.00
45 ENYA, Orinoco Flow (PS, WEA YZ 312) M 4.00
45 ENYA, Evening Falls (PS, WEA YZ 356) M 4.00
45 ENYA, How Can I Keep From Singing (PS, WEA YZ 635) M 5.00
45 EQUALS, Black Skin Blue Eyed Boys (President PT 325) EX 3.00
45 EQUALS, Laurel And Hardy (President PT 200) VG 3.00
45 EQUATORS, Baby Come Back (PS, Stiff BUY 95) M 5.00
45 ERASURE, Sometimes (PS, Mute MUTE 51) M 3.00
45 ERASURE, It Doesn't Have To Be (PS, Mute MUTE 56) M 3.00
45 ERASURE, Victim Of Love (PS, Mute MUTE 61) EX 3.00
45 ERASURE, The Circle (PS, Mute MUTE 66) EX 3.00
45 ERASURE, Ship Of Fools(PS, Mute MUTE 74) M 3.00
45 ERASURE, Chains Of Love(PS, Mute MUTE 83) M 3.00
45 ERASURE, A Little Respect (PS, Mute MUTE 85) M 3.00
45 ERASURE, Drama (PS, Mute MUTE 89) EX 3.00
45 ERASURE, Crackers International (PS, Mute MUTE 93) EX 3.00
45 ERASURE, You Surround Me (PS, Mute MUTE 99) M 3.00
45 ERASURE, Blue Savannah (PS, Mute MUTE 109) EX 3.00
45 ERASURE, Star (PS, Mute MUTE 111) M 3.00
45 ERASURE, Chorus (PS, Mute MUTE 125) M 3.00
45 ERASURE, Love To Hate You (PS, Mute MUTE 131) EX 3.00
45 ERASURE, Am I Right(PS, Mute MUTE 134, E.P.) EX 3.00
45 ERASURE, ABBA (PS, Mute MUTE 144, E.P.) EX 3.00
45 ERASURE, Who Needs Love Like That (PS, Mute MUTE 150) EX 3.00
45 ERASURE, Always (PS, Mute MUTE 152) M 3.00
45 ERASURE, Run To The Sun (PS, Mute MUTE 153, 3 trk yellow vinyl) M 4.00
45 EROTIC DRUM BAND, Plug Me To Death (Prism PFF 301) EX 5.00
45 ERRORS, Saluti France (PS, Rock Action 156972, yellow vinyl) M 5.00
45 ERUPTION, I Can't Stand The Rain (Atlantic K11068) M 3.00
45 ERUPTION, One Way Ticket (Atlantic K11266) M 3.00
45 ERUPTION, Love Is A Feeling (RCA PE 5080) M 3.00
45 DAVID ESSEX, Rock On (PS, CBS 1693) EX 4.00
45 DAVID ESSEX, Lamplight (PS, CBS 1902) EX 4.00
45 DAVID ESSEX, America (PS, CBS 2176) VG 4.00
45 DAVID ESSEX, Stardust (CBS 2828) M 3.00
45 DAVID ESSEX, Rolling Stone (PS, CBS 3425) EX 4.00
45 DAVID ESSEX, Hold Me Close (CBS 5475) M 3.00
45 DAVID ESSEX, If I Could (PS, CBS 3776) M 4.00
45 DAVID ESSEX, City Lights (PS, CBS 4050) EX 4.00
45 DAVID ESSEX, Stay With Me Baby (CBS 6063, Demo) EX 6.00
45 DAVID ESSEX, Cool Out Tonight (CBS 5495) EX 3.00
45 DAVID ESSEX, Imperial Wizard (Mercury 6007.202, blue vinyl) EX 4.00
45 DAVID ESSEX, Silver Dream Machine (Mercury BIKE 1) EX 3.00
45 DAVID ESSEX, Hot Love (PS, Mercury HOT 1) EX 3.00
45 DAVID ESSEX, Be-Bop-A-Lula (PS, Mercury MER 72) M 4.00
45 DAVID ESSEX, Me And My Girl (PS, Mercury MER 107) M 4.00
45 DAVID ESSEX, A Winter's Tale (PS, Mercury MER 127) M 3.00
45 DAVID ESSEX, The Christmas E.P. (PS, Mercury SNOW 91) M 5.00
45 DAVID ESSEX, World (PS, United Artists UP 605) EX 5.00
45 DAVID ESSEX, The Smile (PS, Mercury ESSEX 1) M 4.00
45 DAVID ESSEX, Falling Angels Riding (PS, Mercury ESSEX 5) M 3.00
45 DAVID ESSEX, Look At The Sun Shining (PS, Mercury LAMP 3) M 3.00
45 DAVID ESSEX, The River (PS, Mercury LAMP 4) M 3.00
45 DAVID ESSEX, The Sun Ain't Gonna Shine Anymore (PS, Mercury LAMP 6) EX 4.00
45 DAVID ESSEX, Oh What A Circus (PS, Mercury 6007.185) M 4.00
45 DAVID ESSEX, Tahiti (PS, Mercury BOUNT 1) EX 3.00
45 GLORIA ESTEFAN, Can't Stay Away From You (PS, Epic 651444) M 3.00
45 GLORIA ESTEFAN, Anything For You (PS, Epic 651673) M 3.00
45 GLORIA ESTEFAN, 1 2 3 (PS, Epic 652958) M 3.00
45 GLORIA ESTEFAN, Rhythm Is Gonna Get You (PS, Epic 654514) EX 5.00
45 GLORIA ESTEFAN, Don't Wanna Lose You (PS, Epic 655054) M 3.00
45 GLORIA ESTEFAN, Oye Mi Canto (Hear My Voice) (PS, Epic 655287) M 3.00
45 GLORIA ESTEFAN, Get On Your Feet (GF, PS, Epic 655450 w 4 photos) M 5.00
45 GLORIA ESTEFAN, Here We Are (PS, Epic 655473) M 3.00
45 GLORIA ESTEFAN, Seal Our Fate (GF, PS, Epic 656773 w poster & postcards) M 5.00
45 GLORIA ESTEFAN, Live For Loving You (PS, Epic 657382) EX 3.00
45 DON ESTELLE, If You'd Really Care (EMI 2460, Demo) EX 4.00
45 DON ESTELLE, Walk On By (Christy Records DON 1) EX 4.00
45 TONY ETORIA, I Can Prove It (GTO GT 89) EX 4.00
45 EUGENE & THE SYNCOPATERS, "The Great Romantic" (Rocket XPRES 50) M 4.00
45 EUROPE, The Final Countdown (PS, CBS A 7127) M 3.00
45 EURYTHMICS, Love Is A Stranger (PS, RCA DA 1) M 3.00
45 EURYTHMICS, Love Is A Stranger (Pic disc, RCA DA(P) 1) EX 5.00
45 EURYTHMICS, Who's That Girl (PS, RCA DA 3) M 3.00
45 EURYTHMICS, Right By Your Side (PS, RCA DA 4) M 3.00
45 EURYTHMICS, Right BY Your Side (Pic disc, RCA DA(P) 4) EX 5.00
45 EURYTHMICS, Here Comes The Rain (PS, RCA DA 5) EX 3.00
45 EURYTHMICS, When Tomorrow Comes (PS, RCA DA 7) EX 3.00
45 EURYTHMICS, Thorn In My Side (PS, RCA DA 8) EX 3.00
45 EURYTHMICS, The Miracle Of Love (PS, RCA DA 9) M 3.00
45 EURYTHMICS, Missionary Man (PS, RCA DA 10) M 3.00
45 EURYTHMICS, Beethoven (PS, RCA DA 11) EX 3.00
45 EURYTHMICS, Shame (PS, RCA DA 14) M 3.00
45 EURYTHMICS, I Need A Man (PS, RCA DA 15) EX 3.00
45 EURYTHMICS, Chill (PS, RCA DA 16) M 3.00
45 EURYTHMICS, Revival (PS, RCA DA 17) M 3.00
45 EURYTHMICS, Don't Ask Me Why (PS, RCA DA 19) M 3.00
45 EURYTHMICS, Angel (PS, RCA DA 21) EX 3.00
45 EURYTHMICS, The King & Queen Of America (PS, RCA DA 23) M 3.00
45 EURYTHMICS, 1984 (PS, Virgin VS 728) M 3.00
45 EURYTHMICS, Julia (PS, Virgin VS 734) EX 3.00
45 EURYTHMICS, Would I Lie To You (PS, RCA PB 40101, yellow vinyl) EX 8.00
45 EURYTHMICS, There Must Be An Angel (PS, RCA PB 40247) M 3.00
45 MAUREEN EVANS, Like I Do (Oriole CB 1760) M 3.00
45 MAUREEN EVANS, Tomorrow Is Another Day (Oriole CB 1806) EX 5.00
45 MAUREEN EVANS, I Love How You Love Me (Oriole CB 1906) EX 4.00
45 PAUL EVANS, Seven Little Girls Sitting In The Back Seat (London HLL 9239) EX 4.00
45 PAUL EVANS, Hushabye Little Guitar (London HLL 9239) M 8.00
45 PAUL EVANS, Hello, This Is Johnnie (Polydor 2066.932) EX 4.00
45 TOLCHARD EVANS, Singing Piano (Decca F11173) EX 4.00
45 TONY EVANS CONNECTION, Let's Go To The Disco (Satril SMT 112) EX 3.00
45 EVASIONS, Wikka Wrap (Groove GP 107) M 3.00
45 BETTY EVEREST, It's In His Kiss (President PT 215) EX 4.00
45 RUPERT EVEREST, Generation Of Loneliness (PS, Chrysalis CHS 3138) M 4.00
45 EVERLY BROTHERS, All I Have To Do Is Dream (London HLA 8618) EX 3.00
45 EVERLY BROTHERS, Bird Dog / Devoted To You (London HLA 8685) EX 3.00
45 EVERLY BROTHERS, Problems (London HLA 8781) M 4.00
45 EVERLY BROTHERS, ('Til) I Kissed You (London HLA 8934, Tri) EX 5.00
45 EVERLY BROTHERS, When Will I Be Loved (London HLA 9157) EX 3.00
45 EVERLY BROTHERS, Like Strangers (London HLA 9250) EX 3.00
45 EVERLY BROTHERS, Cathy's Clown (Warners WB 1) EX 3.00
45 EVERLY BROTHERS, So Sad (Warners WB 19) EX 3.00
45 EVERLY BROTHERS, Walk Right Back (Warners WB 33) EX 3.00
45 EVERLY BROTHERS, Temptation (Warners WB 42) EX 3.00
45 EVERLY BROTHERS, Crying In The Rain (Warners WB 56) EX 3.00
45 EVERLY BROTHERS, No One Can Make My Sunshine Smile (Warners WB 79) EX 4.00
45 EVERLY BROTHERS, So It Always Will Be (Warners WB 94) EX 4.00
45 EVERLY BROTHERS, The Girl Sang The Blues (Warners WB 109) EX 4.00
45 EVERLY BROTHERS, Gone, Gone, Gone (Warners WB 146) EX 4.00
45 EVERLY BROTHERS, The Price Of Love (Warners WB 161) EX 3.00
45 PHIL EVERLY, Louise (Capitol CL 266) EX 3.00
45 PHIL EVERLY, Dare To Dream Again (Epic EPC 9575) EX 4.00
45 PHIL EVERLY, Sweet Pretender (PS, Capitol CL 285) EX 4.00
45 PHIL EVERLY, She Means Nothing To Me (w Cliff Richard, PS, Capitol CL 276) M 4.00
45 EVERY MOTHER'S SON, Pony With The Golden Mane (MGM K13844, US issue) EX 5.00
45 EVERYTHING BUT THE GIRL, "Each And Every One" (PS, Blanco Y Negro NEG 1) M 4.00
45 EVERYTHING BUT THE GIRL, I Don't Want To Talk About It (PS, Blanco Y Negro NEG 34) M 4.00
45 EXILE, Kiss You All Over (RAK 279, Demo) EX 4.00
45 EXILE, Heart And Soul (RAK 333) M 3.00
45 EXILE, She's Too Good To Be True (Epic 651314) M 3.00
45 EYE TO EYE, Am I Normal (PS, Auto K17688) M 4.00

LATE ADDITIONS

45 ROBERT EARL, Lonely (Phillips 326556 BF) M 5.00
45 EATER, Outside View (Label TLR 001) EX 8.00
45 RANDY, Pretty Girls (PS, Rocket XPRES 87) EX 4.00
45 ELAINE & DEREK, Bluebird (Parl. R4829, Demo) M 6.00
45 LORRAINE ELLISON, Stay With Me (Warners WB 5850) EX 6.00
45 ENGLAND, Paraffinalea (Arista 88) M 10.00
45 ENSEMBLE, Viva Scotland, Ireland, England! (Stiff WIN 1) M 10.00
45 ESPRIT DE CORPS, If (Would It Turn Out Wrong) (Jam 24) EX 8.00
45 EURYTHMICS, ...This Is The House (PS, RCA 199) M 7.00
45 EURYTHMICS, The Walk (PS, RCA 230) M 7.00
45 PAUL EVANS, Midnite Special (London HLL 9045) VG 5.00
45 EVERLY BROTHERS, I'll Never Get Over You (Warners WB 5639) EX 8.00
45 EVERLY BROTHERS, Silent Treatment (Warners K 17004) M 10.00
45 EVERLY BROTHERS, Let It Be Me (Barnaby Records B506, US issue) EX 5.00
45 DON EVERLY, Warmin' Up The Band (Ode ODS 66046) EX 6.00

NEW STOCK

45 ALLEY, Singing In Poverty (Jay Boy BOY 82) EX 6.00
45 GREG ALLMAN, Midnight Rider (Capricorn K17516) EX 6.00
45 ED AMES, Who Will Answer (RCA Victor RCA 1657, Demo) EX 7.00
45 ANTIQUE, Last Tango In Paris (Polydor 2001.454) M 5.00
45 BENJAMIN AUGUSTINE, Diana (Penny Farthing PEN 785) VG 4.00
45 BADFINGER, "Day After Day" (PS, Apple 40) EX 7.00
45 BANNED FROM U.N.C.L.E. (PS, Clockwork Orange AMF 002) EX 8.00
45 RAY BARRETT, If You Go Away (Fontana TF 997) EX 4.00
45 BEACH BOYS, Don't Go Near The Water (Stateside SS 2194) EX 7.00
45 BEACH BOYS, Little Saint Nick (Capitol CL 15772) EX 6.00
45 BEAVER, What Am I Gonna Do (Rockburgh ROCS 211) VG 4.00
45 BEE GEES, How Can You Mend A Broken Heart (Polydor 2058.115) EX 5.00
45 RUDI BENNETT, I'm So Proud (Decca F12729, Demo) EX 20.00
45 DAVE BERRY, Forever (Decca F12729, Demo) EX 6.00
45 BLACK SABBATH, Tomorrow's Dream (Vertigo Swirl 6059.061) M 25.00
45 BLODWYN PIG, Same Old Story (Chrysalis WIP 6078) EX 7.00
45 TERESA BREWER, How Do You Know It's Love (Coral Q 72396) EX 4.00
45 JAMES BROWN & LYN COLLINS, What My Baby Needs... (Polydor 2066.283) M 10.00
45 MAX BYGRAVES, Cabaret (Pye 7N 17464, Demo) EX 10.00
45 GLEN CAMPBELL, The Straight Life (Ember EMB(S) 258) EX 5.00
45 GLEN CAMPBELL, I Wanna Live (Ember EMB(S) 252) EX 5.00
45 ADRIANO CELENTANO, Prisencolinensinainciusol (Epic 1886) EX 6.00
45 CENTURY STEEL BAND, Fields Of Athenry (PS, Celtic CSB 103) M 15.00
45 CHEETAHS, Mecca (Phillips BF 1362) VG 5.00
45 CLOUT, Save Me (PS, EMI 2953) EX 5.00
45 ALMA COGAN, Must Be Santa (HMV POP 815) EX 5.00
45 ARTHUR CONLEY, Sweet Soul Music (Rare PS, Atlantic K10108) M 10.00
45 TOMMY COOPER, Don't Jump Off The Roof Dad (Palette PG 9019, orig. slv) EX 10.00
45 DON COVAY, Mercy, Mercy (Atlantic AT 4006) EX 12.00
45 CURLY, High Flying Bird (Epic EPC 3145)/ M 4.00
45 SAMMY DAVIS, JR., I've Gotta Be Me (Reprise R21088, S. African issue) EX 6.00
45 DEEP PURPLE, Never Before (Purple PUR 102) M 7.00
45 DOORS, Riders On The Storm (Elektra K12021) EX 6.00
45 CRAIG DOUGLAS, Go Chase A Moonbeam (Decca F11075, Tri) VG 4.00
45 DR JOHN, Such A Night (Atlantic K 10329) EX 4.00
45 JOHNNY DUNCAN, Last Train To San Francisco (EMI 2445) M 6.00
45 J. VINCENT EDWARD, Thanks (CBS 4579) EX 4.00
45 FAMOUS MUSIC BAND, Nine By Nine (Phillips 6006.111) EX 8.00
45 FANCY, Wild Thing (Atlantic K10383) M 5.00
45 DONNA FARGO, Funny Face (Dot 144) M 6.00
45 MICKEY FINN, Reelin' & A Rockin' (Oriole CB 1940) EX 35.00
45 LESTER FLATT & EARL SCRUGGS, Foggy Mountain Breakdown (CBS 3038) VG 4.00
45 FLUDD, Turn 21 (Warners K16133) EX 4.00
45 4 SEASONS, Tell It To The Rain (Phillips BF 1538) EX 8.00
45 4 SEASONS, Watch The Flowers Grow (Phillips BF 1621) EX 12.00
45 BILLY FURY, Give Me Your Word (Decca F12459) EX 15.00
45 BOB GALLION, Thank The Devil For Hideaways (Hickory 45.1300, Promo) EX 8.00
45 GENTLE FOLK, That's My Song (Pye 7N 15859, Promo) EX 10.00
45 ROBIN GIBB, August October (Polydor 56371) EX 5.00
45 GIDEON'S LEAGUE, Hey! Did You Know... (Parlophone R5933) EX 10.00
45 ROGER GROVER & GUESTS, Love Is All (Purple PUR 125) EX 7.00
45 PANCHO GONZALES, Puppet On A String (Page One POF 058) EX 10.00
45 DOUGLAS GOOD & GINNY PLENTY, Sunny And Me (Stateside SS 2104) EX 7.00
45 BILLY GRAMMER, Gotta Travel On (London HLU 8752, Tri) EX 6.00
45 GREAT AWAKENING, Amazing Grace (London HLU 10284) EX 4.00
45 GWEN & GORDON, This World Goes Round And Round E.P. (PS, FHR 011) EX 5.00
45 PAUL HANFORD, Itsy Bitsy Teeny Weenie Yellow... (Parlophone R4680) EX 6.00
45 RICHIE HAVENS, What About Me (Polydor 2021.098) EX 20.00

45 JIMI HENDRIX, All Along The Watchtower (Track 604025) EX 5.00
45 JIMI HENDRIX, Johnny B. Goode (Polydor 2001.277) EX 10.00
45 HERMITS, Ginny Go Softly (Private Stock PVT 19) M 5.00
45 INTRUDERS, I Wanna Know Your Name (Philadelphia PIR 1899) EX 4.00
45 JAN & DEAN, Popsicle (Liberty LIB 10244) EX 12.00
45 MARGIE JOSEPH, Ridin' High (Atlantic K10380) EX 7.00
45 JOHN KONGOS, 1 No. 7 (Only Wants To Go To Heaven) (A&M AMS 7215) M 6.00
45 BARRY LEE, I Won't Cry Anymore (Columbia DB 8350, Demo) EX 8.00
45 LAURA LEE, Wedlock Is A Padlock (Hot Wax HWX 118) M 8.00
45 KETTY LESTER, But Not For Me (London HLN 9574) EX 4.00
45 RAMSEY LEWIS, The "In" Crowd (Chess 6145.013) EX 8.00
45 LISTEN, Astral Boogie (Parlophone R5977) M 8.00
45 LOOKING GLASS, Brandy (Epic EPC 8213) EX 5.00
45 DAVID MACBETH, Mr. Blue (Pye 7N 15231) EX 5.00
45 ALISON MACCALLUM, Superman (RCA 2201) M 7.00
45 HERBIE MANN, Philly Dog (Atlantic K10179) M 7.00
45 CURTIS MAYFIELD, Move On Up (Buddah 2011.080, push-out) EX 8.00
45 DAVID McWILLIAMS, The Stranger (MajorMinor MM 592) M 12.00
45 MERSEYBEATS, I Love You, Yes I Do (Fontana TF 607) M 7.00
45 MIDDLE OF THE ROAD, Bottoms Up (RCA 2264) M 4.00
45 MITCH MILLER, Song For The Ninth Day (Columbia 4.40831, US issue) M 8.00
45 ROGER MILLER, Walkin' In The Sunshine (Phillips BF 1560) EX 4.00
45 GARY MILLS, I'll Step Down (Decca F11358) EX 7.00
45 GUY MITCHELL, My Truly, Truly Fair E.P. (Columbia SEG 7581, Co. sleeve) EX 6.00
45 MIXTURES, Henry Ford (Polydor 2058.103) M 5.00
45 MONKEES, Tear Drop City (RCA 1802) M 8.00
45 MONTCLAIRS, Make Up For Lost Time (Contempo CS 2008) EX 10.00
45 CHRIS MONTEZ, Come On, Let's Go (CBS 1291) M 4.00
45 VAN MORRISON, Brown Eyed Girl (London HLM 10453) M 10.00
45 ANTHONY NEWLEY, Why Can't You Try To Didgeridoo (RCA 47 8785, DJ copy, US Promo) M 15.00
45 OLIVER, Early Morning Rain (United Artists UP 35214) M 4.00
45 JOHNNY OTIS, Willie & The Hand Jive (Bulldog BD2) EX 6.00
45 LES PAUL & MARY FORD, Mr. Sandman E.P. (Capitol EAP 1.9121) EX 5.00
45 ANN PEEBLES, You Got To Feed The Fire (London HLU 10484) M 7.00
45 PENTANGLE, Light Flight (Big T BIG 128) EX 4.00
45 PINK FLOYD, The Wall (GF, PS, Harvest HAR 5222) M 10.00
45 PLANETS, Chunky (HMV POP 818) VG 6.00
45 FRANK POURCEL, Under One Flag (Columbia DB 8357, Demo) EX 6.00
45 ELVIS PRESLEY, If I Can Dream (RCA 1795) EX 7.00
45 MIKE PRESTON, Mr. Blue (Decca F11167) EX 5.00
45 QUIRE, Strange One (Polydor 2058.297) EX 7.00
45 RARE EARTH, Hey Big Brother (Rare Earth RES 104, original sleeve) EX 10.00
45 RIOT SQUAD, I Take It We're Through (Pye 7N 17092, Rare) VG 40.00
45 MARTY ROBBINS, Ghost Train (Fontana H 324) VG 4.00
45 ROCKIN' BERRIES, You're My Girl (Piccadilly 7N 35254) EX 5.00
45 ROLLING STONES, Happy (R/Stones RS 19104, US issue) M 20.00
45 PAUL RYAN, Born On A Beautiful Day (Maple Annie MA 104) M 7.00
45 SHANGRI-LAS, Out In The Streets (Collectables COL 1378) M 8.00
45 SHANGRI-LAS, Give Him A Great Big Kiss (Buddah 2011.164, Maxi) M 10.00
45 SANDIE SHAW, How Can You Tell (Pye 7N 15987) M 7.00
45 SANDIE SHAW, Run (Pye 7N 17163) VG 4.00
45 TROY SHONDELL, This Time (London HLG 9432) EX 4.00
45 SPOTNICKS, Valentina (Oriole CB 1844) EX 7.00
45 DUSTY SPRINGFIELD, I Will Come To You (Phillips BF 1706) VG 5.00
45 STAMPEDERS, Monday Morning Choo Choo (Stateside SS 2202) M 15.00
45 STATUS QUO, Paper Plane (Vertigo 'Swirl' 6059.071) EX 5.00
45 STATUS QUO, In My Chair (PS, Rare Pye 7N 17998, Nr M) EX 30.00
45 STEEL MILL, Green Eyed God (Penny Farthing PEN 770) EX 10.00
45 STEELY DAN, Do It Again (Probe PRO 577) EX 5.00
45 TAMS, Don't You Just Know It (Probe PRO 588) EX 6.00
45 ROBERT THOMPSON, I Look At The Sun (Pinnacle PB 408) EX 10.00
45 JOHNNY TILLOTSON, Angel (MGM 1266) EX 4.00
45 TRUSSEL, Love Injection (Elektra K12412) M 4.00
45 UNION GAP, Woman, Woman (CBS 3110) EX 4.00
45 UNION GAP, Over You (CBS 3714) EX 5.00
45 BILLY VAUGHN ORCH., Wheels (London HLD 9279) EX 4.00
45 VERNONS GIRLS, Why Why Why (Decca F11781) VG 6.00
45 WEB SPINNERS, Theme From Spider Man (Buddah 2011.150) EX 6.00
45 ANTOINETTE, There He Goes (The Boy I Love) (Piccadilly 7N 35201, Demo) EX 20.00
45 JERRY ANTON, Leave A Little Love (Pye 7N 15857, Demo) EX 12.00
45 MARK ASHTON, Get Up And Groove (United Artists UP 35390) M 20.00
45 BATAAN, The Bottle (RCA 2553) M 10.00
45 BRITISH WALKERS, I Found You (Pye 7N 25298, Demo) EX 20.00
45 ROB CHANCE, At The End Of The Day (CBS 3130, Demo) VG 10.00
45 CLIQUE, She Ain't No Good (Pye 7N 15786, Demo) EX 120.00
45 ALICE COOPER, School's Out (Rare PS, Warners K16183) EX 18.00
45 RICK DERRINGER, Rock And Roll Hoochie Koo (Epic EPC 2062) M 5.00
45 EAGLES, Outlaw Man (Asylum AYM 523) EX 10.00
45 GERRY & THE OHIOS, The Club Kick (Pye 7N 15809, Demo) EX 10.00
45 MARY HOPKIN, Water, Paper & Clay (PS, Apple 39) EX 15.00
45 JERRY LANDIS, Carlos Domingues (Oriole CB 1930) VG 10.00
45 DAVID H. LEE, Heaven With No Angel (Pye 7N 15809, Demo) EX 20.00
45 LEGS, So Many Faces (Warners K16317) M 20.00
45 CAPTAIN LOCKHEED & THE STARFIGHTERS, Ejection (PS, U.A. UP 35543) EX 15.00
45 ROY ORBISON, My Friend (London HLU 10261, Demo) EX 20.00
45 ROY ORBISON, God Love You (London HLU 10358) M 15.00
45 MARK PETERS, Cindy's Gonna Cry (Oriole CB 1909) EX 20.00
45 VERN ROGERS, I Will (Oriole CB 1885) EX 25.00
45 ROLLING STONES, Sad Day (Decca F13404) M 30.00
45 DICK ROMAN, Breaking Up And Making Up (President PT 112) EX 15.00
45 SHANGRI-LAS, I Can Never Go Home Any More (Red Bird 10.043) EX 15.00
45 SHELLEY, Stairway To A Star (Pye 7N 15773, Demo) EX 15.00
45 SILVERHEAD, Ace Supreme (Purple PUR 104) M 18.00
45 SOCRATES, Eating Momma's Cookin' (Deram DM 362) M 15.00
45 TERMITES, Tell Me (Oriole CB 1989) VG 20.00
45 T/REX, Rock On / The Slider (Reprise REP 1122, US issue) EX 15.00
45 KIM WESTON, Lift Ev'ry Voice And Sing (MGM K13927 55, US issue, DJ copy) EX 10.00
45 THE WHALES, Tell It To The Rain (CBS 4126, Demo) EX 18.00
45 DAVID WHITFIELD, My Son John (Decca F10769) M 4.00
45 WHICHWHAT, "Gimme Gimme Good Lovin'" (Beacon BEA 127) EX 20.00
45 WINGS, Give Ireland Back To The Irish (Parlophone R5936) EX 6.00
45 MIKE YARWOOD, Saturday Night At The Crown (Columbia DB 8334, Demo) EX 10.00

MODERN

45 ARRESTED DEVELOPMENT, Ease My Mind (PS, Cooltempo COOL 293) M 5.00
45 ARRESTED DEVELOPMENT, People Everyday (PS, Cooltempo COOL 265) M 8.00
45 DAVE ATKINS, Acquaintances (PS, Safari SAFE 37, Rare) EX OFFS
45 BARBARY COAST, American Trilogy (PS, SRT CUS 289) EX 8.00
45 WALLY BARDAROU, Hi-Life (PS, Island 108622) M 10.00
45 BELL BIV DEVOE, Poison (PS, MCA 1414) M 6.00
45 JAMES BROWN, I Got You (PS, A&M AM 444) M 4.00
45 MARIAH CAREY, Without You (PS, Columbia 6599197) M 4.00
45 DINA CARROLL, Ain't No Man (PS, A&M AM 0001) EX 8.00
45 FREDDY CLERBOIS, Building 27 (PS, Etrier PE 3004) EX 6.00
45 DAISY CHAIN, Love Your Money (PS, Deva JVA 001) M 5.00
45 DAVE & THE BULLDOGS, Spain '82 (PS Round Records PAN 2) M 10.00
45 DEDRINGER, 'Direct Line' (PS, Din disc DIN 12) M 4.00
45 DEEE-LITE, Groove Is In The Heart (PS, Elektra EKR 114) EX 7.00
45 DEGREES OF MOTION, Shine On (PS, FFRR F229) EX 4.00
45 DE LA SOUL, Eye Know (PS, Big Life BLR 13) EX 8.00
45 DELTA 5, Shadow (PS, Charisma PRE 16) M 4.00
45 DIVINE, T Shirts And Tight Blue Jeans (PS, Break 8445) EX 4.00
45 DRIZA-BONE, Real Love (PS, Island BRW 223) EX 7.00
45 ERIC B & RAKIM, Paid In Full (PS, Island BRW 78) M 5.00
45 EXPOSE, Teenage Girls (PS, A&M AMS 7473) M 5.00
45 BILLY FIELD, Bad Habits (PS, CBS A2097, Demo) EX 8.00
45 FLINT, The Rose (PS, Crestel CL 01) EX 5.00
45 MIKE FLOWERS POPS, Wonderwall (PS, London LON 378) EX 6.00
45 4 NON BLONDES, Dear Mr. President (PS, Interscope A 8333) M 5.00
45 4 NON BLONDES, What's Up? (PS, Atlantic A 8412) VG 7.00
45 GALLIANO, Prince Of Peace (PS, Phonogram TLK 24) M 5.00
45 GAP BAND, Outstanding (PS, Total Experience TE 001) EX 12.00
45 GEE MR. TRACY! You Make My House Shine (PS, Backs NOH 102) M 6.00
45 KELLY GROUCUTT, Little Darling (PS, RCA 245) EX 8.00
45 GUY CALLED GERALD, Voodoo (PS, Rham! SKYSAW 1988) M 10.00
45 HAVEN, Til The End (PS, Radiate RDTS 6 LCO 3098) M 4.00
45 HURRAH!, The Sun Shines Here (PS, Red Rhino SK2) M 8.00
45 ICICLE WORKS, Melanie Still Hurts (PS, EP, Works Q101) EX 4.00
45 JANET JACKSON, That's The Way Love Goes (PS, Virgin VS 1460) EX 4.00
45 JAZZY JEFF & THE FRESH PRINCE, "Summertime" (PS, Jive 279) M 8.00
45 KARIYA, Let Me Love You For Tonight (PS, Sleeping Bag SBUK 4) EX 8.00
45 FRANKIE KNUCKLES, The Whistle Song (PS, Virgin VUS 47) M 8.00
45 GEORGE KRANZ, Din Daa Daa (PS, Island BRW 110) EX 8.00
45 LENNY KRAVITZ, It Ain't Over 'Til It's Over (PS, Virgin VUS 43) EX 4.00
45 GERRY LAFFY, Shoot Em Down (PS, Die Laughing DL3) M 8.00
45 QUEEN LATIFAH, Fly Girl (PS, Island GEE 34) M 8.00
45 GASPER LAWAL, Kokoroko (PS, Hot Lap 2) M 8.00
45 GARRY LEE & SHOWDOWN, Rodeo (PS, Party Dish VSP 101) EX 4.00
45 LFO, We Are Back (PS, Warp 7 WARP 5) M 6.00
45 LISA LOEB & NINE STORIES, "Stay" (PS, RCA 21252-7) M 10.00
45 MAZE, Too Many Games (PS, Capitol CL 363) EX 4.00
45 MICHAEL McDONALD, I Keep Forgettin' (PS, WEA K17992) EX 6.00
45 METHODISHLA TUNE, Orchestras (PS, Eustone Records TO3) M 8.00
45 MIDNIGHT OIL, Beds Are Burning (PS, CBS OIL 1 or 3) EX 6.00
45 MOONDOGS, Who's Gonna Tell Mary (ATV ARE 13) EX 7.00
45 SHAWN MORAN'S PIT SQUAD, Motorbikin' (PS, Wat WAT MB 41) M 20.00
45 MYSTERY JETS, "You Can't Fool Me Dennis" (PS, 3/679 Recordings) M 4.00
45 NOELINE, No Regrets (PS, Tube ELINE 1) EX 4.00
45 KLAUS NOMI, Lightning Strikes (PS, RCA 173) M 4.00
45 SINEAD O'CONNOR, You Made Me The Thief Of Your Heart (PS, Island IS 588) EX 4.00
45 PASSION, La Phonographique (PS, Wag WAG 1) EX 5.00
45 DAWN PENN, You Don't Love Me (No, No, No) (PS, Atlantic A8295) EX 8.00
45 PRECIOUS RED, Think (PS, Champion CHAMP 210) M 6.00
45 PRINCE, Thieves In The Temple (PS, Warners W9751) EX 4.00
45 PROCLAIMERS, "Sunshine On Leith" (PS, Chrysalis CLAIM 3) M 4.00
45 RED SHOES, All Fall Down (PS, Stepping Out Step EP1) M 10.00
45 REPRO, Letters Home! (Observation EYE 106, Rare) M 20.00
45 RIP RIG & PANIC, You're My Kind Of Climate (PS, Virgin VS 507) M 10.00
45 LYNN RITCHIE, Love Is Bad For Your Health (PS, Abstract ABS 008) M 15.00
45 TERRY RONALD, What The Child Needs (PS, MCA MCS 1569) M 15.00
45 ROTATION, Highway Robbery (PS, Happy Face MM123) M 8.00
45 RUMOUR, Frozen Years (PS, Stiff RUM-1) EX 4.00
45 SALT 'N' PEPPER, Shoop (PS, FFRR F234) M 6.00
45 SARASATE, My Jeanette (PS, Sarasate SS 001, Rare Demo) EX 20.00
45 SHAMPOO, I Know What Boys Like (PS, Parlophone FOOD 7243, pink vinyl) EX 4.00
45 SIMIAN, La Breeze (PS, Source 24755.21847) M 4.00
45 SISTERS OF MERCY, Lucretia My Reflection (PS, WEA MR45) M 8.00
45 SLEEPY JACKSON, God Lead Your Soul (PS, Ltd. Ed. White vinyl) M 4.00
45 SNOW, Informer (PS, West Records A8436) M 4.00
45 SALTMINE BAND, So Far So Good (PS, Word WS 106) EX 8.00
45 SOFT HOUSE CO., What You Need (PS, Global Village NOR 2) M 20.00
45 SPLASHDOWN, It's A Brand New Day (PS, Red Bus SHA 004) M 4.00
45 STAR SPANGLES, I Live For Speed (PS, Parlophone R 6609) M 4.00
45 STRAWBERRY SWITCHBLADE, Jolene (PS, Korova KOW 42) VG 3.00
45 TAG TEAM, "Whoomp" (PS, Club Tools Radio EditSHX/S1) M 20.00
45 TARGET UK, Alive And Kickin' (PS, Flying V Records FV7) EX 50.00
45 10,000 MANIACS, What's The Matter Here (PS, Elektra 7/69388) EX 4.00
45 BARBARA TUCKER, Beautiful People (PS, Positiva TIV 11) M 10.00
45 U 96, Love Sees No Colour (PS, M&G Records MAGS 40) EX 5.00
45 UNLIMITED, Here I Go (PS, Byte PWL 317) M 5.00

SOMETHING FOR EVERYONE £2.50 LP SALE

Write to: COLIN WILKINSON, "TORLAND", KNOCKANDO, ABERLOUR, AB38 7RX, SCOTLAND. Tel: 01340 810506 after 6pm. Answer machine before. U.K. P&P extra.
1 LP £4.50 or £5.50 for up to 4 Single LPs. Doubles =2LPs Triples =3. Overseas postage at cost (Special delivery/insurance extra). Overseas customers please note we accept WESTERN UNION, MONEYGRAM, or STERLING. NO OTHER CURRENCY.
WE STRONGLY RECOMMEND RECORDED SIGNED FOR (£1.00 EXTRA) ON ALL ORDERS OVER £20.00. Post cheques to C. Wilkinson. Send an S.A.E. or International Reply Coupon with written orders or requests for a reply. Please PRINT your NAME, ADDRESS & POSTCODE on all correspondence. Ring to reserve or give alternatives if writing. MINIMUM ORDER FROM THIS LIST IS 2 x LPs. All Records EX/EX Unless Otherwise Stated. Lesser grade by record.
£2.50 SALE £2.50 SALE £2.50 SALE
If ordering by post without reserving your choice first please give a list of alternatives as stock is changing rapidly.
BULK OFFERS
ANY 6 for £21.00 including U.K. P&P.
ANY 12 for £40.00 including U.K. P&P.
ANY 24 for £75.00 including U.K. P&P.
10 CC: How Dare You, The Original Soundtrack, Sheet Music.
JOAN ARMATRADING: Walking Under Ladders; Joan Armatrading; Back To The Night.
TONY BANKS: Soundtracks; A Curious Feeling.
BEE GEES: Best of Bee Gees; Massachusetts; I've Gotta Get A Message To You; Bee Gees Greats.
PAT BENETAR: Tropico; Wide Awake In Dreamland.
MATT BIANCO: Matt Bianco; Whose Side Are You On.
BRAND X: Livestock; Masques.
BREAD: The Best Of Bread; The Sound Of Bread.
ELKIE BROOKS: Pearls II; Two Days Away; No More The Fool.
BROTHERS JOHNSON: Bham!!; Right On Time.
JACKSON BROWNE: Lawyers In Love; Hold Out; The Pretender (cover VG).
CARPENTERS: Now & Then; Passage; Close To You.
CLANNAD: Marcella (cover VG), The Collection; Legend.
ERIC CLAPTON: Another Ticket; E.C Was Here; The Cream Of.
JOE COCKER: Luxury You Can Afford; Civilised Man.
JUDY COLLINS: Whales & Nightingales; Wildflowers.
CHRIS DE BURGH: Into The Light; Far Beyond These Castle Walls; Man on the Line; Spanish Train & Other Stories; Best Moves.
DR. HOOK: Rising; Doctor Hook & The Medicine Show.
ELECTRIC LIGHT ORCHESTRA: Discovery; Xanadu (from original motion picture soundtrack); Greatest Hits.
EVERLY BROTHERS: Living Legends; Golden Hits of; Walk Right Back with; Very Best Of; Fabulous Style Of (VG/VG); Golden Hits.
BRYAN FERRY: In Your Mind; Another Time Another Place; These Foolish Things.
FIXX: Shuttered Room; Phantoms; Reach The Beach.
ELLEN FOLEY: Night Out; Another Breath.
GENESIS: Genesis; Invisible Touch; Duke.
JUSTIN HAYWARD: Songwriter; with JOHN LODGE Blue Jays.
BRUCE HORNSBY & THE RANGE: Scenes From The Southside; A Night On The Town.
JOE JACKSON: I'm The Man; Look Sharp (Cover VG).
MICK JAGGER: She's The Boss; Primitive Cool.
JEAN MICHEL JARRE: The Essential; Rendezvous; Magnetic Fields.
BILLY JOEL: An Innocent Man; 52nd Street; The Nylon Curtain.
ELTON JOHN: Breaking Hearts; Victim of Love; Ice On Fire; Greatest Hits; Sleeping With the Past; Too Low for Zero.
NIK KERSHAW: Human Racing; The Riddle.
GLADYS KNIGHT & PIPS: I Feel A Song; Good Woman.
DAVID KNOPFLER: Cut The Wire; Releases.
JULIAN LENNON: Mr. Jordan; Valotte.
LEVEL 42: Staring At The Sun; World Machine; Running In The Family; The Pursuit Of Accidents; Level 42.
LITTLE RIVER BAND: Sleeper Catcher; After Hours; Get Lucky; Time Exposure.
LIVING IN A BOX: Living in A Box, The Debut Album.
NILS LOFGREN: Cry Tough; Wonderland (Cover VG).
KENNY LOGGINS: Back To Avalon; Celebrate Me Home.
MIRACLES (Feat. SMOKEY ROBINSON): Hi, We're The Miracles.
MIKE OLDFIELD: Ommadawn; Five Miles Out; Platinum; Tubular Bells; Discovery; QE 2; Killing Fields; Crises.
ROBERT PALMER: Heavy Nova; Riptide.
PINK FLOYD: A Collection of Great Dance Songs; Masters Of Rock, Vol. 1 (Cover VG).
GERRY RAFFERTY: Night Owl; City To City.
CHRIS REA: Dancing With Strangers; Shamrock Diaries; Best Of; New Light Through Old Windows.
CLIFF RICHARD: Now You See Me... Now You Don't; It'll Be Me; I'm No Hero; Cliff's Hit Album; Rock 'n' Roll Juvenile; Cliff.
MARTY ROBBINS: Devil Woman; The Drifter; More Greatest Hits.
DIANA ROSS: Last Time I Saw Him; Last Time I Saw Her; Diana; Swept Away.
ROXY MUSIC: Flesh & Blood; Manifesto.
SHOWADDYWADDY: Showaddywaddy; Greatest Hits.
SIMON & GARFUNKEL: Greatest Hits; The Simon & Garfunkel Collection; Book Ends; Bridge Over Troubled Water; Parsley, Sage...
SPANDAU BALLET: Parade; True.
STEELEYE SPAN: Original Masters; All Around My Hat (disc VG); Parcel Of Rogues; Below The Salt.
CAT STEVENS: Teaser And The Fire Cat (Cover VG); Greatest Hits.
AL STEWART: Orange; Modern Times; Past, Present & Future.
ROD STEWART: A Night on the Town (Disc VG+); Blonds Have More Fun; Atlantic Crossing; Greatest Hits; Smiler.

THEN JERICO: First (The Sound Of Music); The Big Area.
THOMPSON TWINS: Into the Gap; A Product Of...
TOMITA: Snowflakes Are Dancing; Pictures At An Exhibition.
VANGELIS: Best of; China; Mask; Chariots Of Fire - Music From The Original Soundtrack; Albedo 0.39.
STEVE WINWOOD: Talking Back To The Night; Arc Of A Diver.
YES: Close To The Edge (disc EX-); Going For The One.
MINIMUM ORDER FROM THIS LIST 2 x LPs.
BULK OFFERS.
ANY 6 for £21.00 including U.K. P&P. ANY 12 for £40.00 including U.K. P&P. ANY 24 for £75.00 including U.K. P&P.
If ordering by post without reserving your choice first please give a list of alternatives as stock is changing rapidly.
COLIN WILKINSON, "TORLAND", KNOCKANDO, ABERLOUR, AB 38 7RX. Telephone: 01340 810506.

RARE REISSUES for Everyone

Write to: COLIN WILKINSON, "TORLAND", KNOCKANDO, ABERLOUR, SCOTLAND, AB38 7RX. Tel: 01340 810506 after 6pm. Answer machine before, or 07776 264004 if problems with landline. Please leave your CONTACT NUMBER with any message. NO TEXTS. P&P extra. 1 LP £4.00,+ £5.00 for up to 4 SINGLE LPs. Doubles =2LPs Triples =3 (Special delivery / insurance extra). BUY 3 for Free UK P&P. Overseas customers please note we accept WESTERN UNION, MONEYGRAM, I MO or STERLING. NO OTHER CURRENCY. Postage at cost. WE STRONGLY RECOMMEND RECORDED SIGNED FOR (£1.00 EXTRA) ON ALL ORDERS OVER £20.00. Post cheques to C. Wilkinson. Send an S.A.E. or International Reply Coupon with written orders or requests for a reply. Please PRINT your NAME, ADDRESS & POSTCODE on all correspondence. COLLECTIONS ALSO BOUGHT.
*** = more by artist**
All Plus Post & Packing. Or BUY ANY 3 or more for FREE UK P&P.
NEW TITLES AND RESTOCKS JUST IN FOR DECEMBER

BIRTHA, Birtha (Rare USA 70s Rock, Survival Research)	NEW	17.99
CAIR PARAVEL, Some Other Morning (From 1976, Sommor)	NEW	22.99
BARRY DRANSFIELD, Barry Dransfield (1972 Rarity, Guerssen)	NEW	22.99
GASS, Juju (Feat. PETER GREEN) (1970 Rarity, Endless Happiness)	NEW	21.99
JASON CREST, A Place In the Sun (Rare 60s Psych, Guerssen)	NEW	22.99
NATIONAL FLAG, Thank You & Goodnight (Rare 1975 Rock, Sommor)	NEW	23.99
NICO*, Desert Shore (Her 1971 2nd LP, Endless Happiness)	NEW	20.99
SECOND SIGN, Second Sign (Rare 1970s Prog, Sommor)	NEW	23.99
SERPENT POWER, The Serpent Power (Rare 1967 Psych/Prog, Akarma)	NEW	23.99
THROBBING GRISTLE, 1st Annual Report (Their 1975 LP not released at time)	NEW	18.99
WOODS BAND, The Woods Band (From 1971, Bonfire Records)	NEW	23.99
ALSO IN STOCK NOW		
ALLMAN BROTHERS BAND, The Allman Brothers Band (1st LP from '69, GF)	NEW	16.99
AMALGAM, Prayer For Peace (Rare 1696 Improvised Jazz, Trading Places)	NEW	19.99
IAN A ANDERSON, Royal York Crescent (From 1970, Bonfire)	NEW	22.99
ASHKAN, In From The Cold (Rare 1969 Heavy Prog, Tapestry)	NEW	23.99
BABY BERTHA, Just the Beginning (Back in LOWER PRICE, Seelie Court)	NEW	18.99
BLUE CHEER, Vincebus Eruptum (Their 1968 LP, Universal)	NEW	15.99
BLONDE ON BLONDE, Reflections on a Life (Their 3rd LP, Wah Wah)	NEW	23.99
BODCAST, Spectral Nether Street (From 1968 feat. Steve Howe, Wah Wah)	NEW	23.99
BODKIN, Bodkin (1972 Prog Rarity, Seelie Court)	NEW	20.99
CAN*, Tago Mago (2LP, Spoon 2 x 180g)	NEW	28.99
CAN, Zhengzheng Rikang (Rare tracks From 1968/69)	NEW	19.99
CHICKEN SHACK*, Unlucky Boy (From 1973, Coloured Vinyl Klimt)	NEW	17.99
CLUSTER*, Cluster II (From 1972, Superior Viaduct)	NEW	22.99
CLUSTER, Sowiesoso (From 1976, Bureau B)	NEW	23.99
DANDO SHAFT, Lantaloon (Their 3rd LP, Trading Places)	NEW	19.99
DARK, Round The Edges (Abbey Road Stereo Remaster, Seelie Court)	NEW	21.99
EMERALD WEB, Valley Of The Birds (from 1981, Trading Places !!Special Offer!!)	NEW	10.99
ENID, Live At Loughborough Town Hall, 1980 (!!Special Offer!!)	NEW	13.99
FAUST*, Faust (Their 1971 1st LP in clear X-Ray Cvr + Ins, 180g Clear Vinyl)	NEW	19.99
FIVE DAY RAIN, More From 1970 (Rarities not on Their 1st Album)	NEW	19.99
FREE DESIGN*, Heaven / Earth (Their 1969 LP, Bonfire)	NEW	22.99
FRIJID PINK*, Frijd Pink (Their 1st LP, Repertoire 180g)	NEW	22.99
PETER GREEN, The End Of The Game (From 1970, Klimt 180g White Vinyl)	NEW	17.99
GURU GURU, Three Faces of Guru Guru 1970-2021 (2LP, Repertoire 2 x 180g splatter vinyl)	NEW	25.99
HARMONIA*, Deluxe (From 1975, their 2nd + Final LP, Lilith 180g)	NEW	21.99
HAYMARKET SQUARE, Magic Lantern (Rare 1968 Dark Psych Rock + Poster, Guerssen)	NEW	23.99
HOOKNORTON, In For a Penny (Rare 1971 Private Press Folk, Seelie Court)	NEW	20.99
IF, If* (Their 1970 1st LP, Repertoire 180g)	NEW	22.99
ITHACA, A Game For All Who Know (+2 Bonus Tracks, Trading Places)	NEW	19.99
JAN DUKES DE GREY*, Mice & Rats in The Loft (Trading Places)	NEW	19.99
JAWBONE, Jawbone (+1 Bonus Track, Rare 1970 Pop/Psych Trading Places)	NEW	19.99
JUDAS PRIEST, Sad Wings Of Destiny (Their 2nd LP, Repertoire 180g)	NEW	21.99
KING CRIMSON*, In The Wake Of Poseidon (Panegyric 200Gm)	NEW	20.99
KINKS, Percy (50th Anniversary Pic Disc in Orig. Artwork Cover)	NEW	21.99
KRISTYL, Kristyl (Rare 1975 Guitar-driven Psych/Rock, Guerssen)	NEW	24.99
LED ZEPPELIN, Live in Canada 1970-1971 (2LP, Woodland Records)	NEW	27.99
LIFEBLUD, Be Thou My Very Armour (Rare 1971 Folk/Prog, Seelie Court)	NEW	20.99
MEGATON, Megaton (1970 Rarity, Acme 180g)	NEW	19.99
MIGHTY BABY*, Glastonbury Fayre Festival, 1971 (Trading Places)	NEW	19.99
MORGEN, Morgen (Rare 1969 U.S. Heavy Psych + Poster, Guerssen)	NEW	23.99
NICO*, Marble Index (From 1968, Endless Happiness)	NEW	23.99
NIRVANA*, Local Anaesthetic (+1 Bonus Track, Wah Wah)	NEW	24.99
PATTO, Patto (Rare 1970 1st LP, Deluxe Akarma 180g)	NEW	24.99
PUSSY, Pussy Plays (Rare 1969 Psych/ Rock, Morgan Bluetown 180g Pink Vinyl)	NEW	22.99
QUATRAIN, Quatrain (Rare Psych/Prog from 1969) Bonfire)	NEW	20.99
RARE BIRD, Rare Bird (Their 1st LP, Orange Vinyl Klimt)	NEW	19.99
RO RO, Meet At The Water (1972 Rarity, Survival Research)	NEW	18.99
SALAMANDER, The Ten Commandments (In orig. fold-out cvr, Guerssen 180g)	NEW	22.99
JULIAN JAY SAVARIN, Waiters On The Dance (Rare 1973 LP, Bonfire 180g)	NEW	23.99
GILLI SMYTH, Mother (From 1978, a must for 'Gong' Fans, Trading Places)	NEW	17.99
SPRING, Spring (2LP, From 1971 in orig. fold-out slve, Deluxe Akarma 2 x 180g)	NEW	28.99
SUN FOREST, Sound Of Sun Forest (Their sole 1969 LP, Deluxe Tapestry 180g)	NEW	23.99
TEAR GAS*, Tear Gas (Their Rare 2nd 1971 LP, Trading Places)	NEW	19.99
THIRD EAR BAND*, Music From Macbeth Munster	NEW	23.99
TOP DRAWER, Solid Oak (Rare 1972 Psych/Hard Rock, Guerssen)	NEW	19.99
UNICORN*, Blue Pine Trees (From 1974, Trading Places)	NEW	19.99
WEB*, Fully Interlocking (Their 1968 1st LP, Tiger Bay 180g)	NEW	17.99
WIND IN THE WILLOWS, The Wind In The Willows (1968 Folk/Rock feat. Debbie Harry)	NEW	20.99
WYNDER K FROG*, Sunshine Super Frog (+ 4 bonus Trks, from 1967, their 1st LP, Wah Wah)	NEW	23.99
YARDBIRDS*, Live at the BBC, Vol. 2 (1964-1968) (2LP, Repertoire 2 x 180g)	NEW	22.99
ZOMBIES, Begin Here (Their 1st LP, Repertoire 180g)	NEW	22.99
ZOMBIES, Odessey & Oracle (From 1968, Repertoire 180g)	NEW	22.99

LOTS MORE TITLES AVAILABLE. Send 2 x first class stamps for Catalogue.
COLIN WILKINSON: 01340810506.

SET SALE VINYL

Write To: MIKE WORRALL, 15 WOODCOTE GREEN, DOWNLEY, HIGH WYCOMBE HP13 5UN. Tel: 07778 425787.
Email infor@tiscali.co.uk. Postage LPs £4.50, EPs £2.00.
Graded sleeve/record.

EP	SPENCER DAVIS, Every Little Bit Hurts (Fontana TE 17450)	EX	10.00
EP	WAYNE FONTANA, The Game Of Love (Fontana TE 17449)	EX	10.00
EP	LOVIN' SPOONFUL, Lovin' Spoonful (Kama Sutra KEP 300)	EX	10.00
EP	MOVE, Something Else (Regal Zonophone TRZ 2001)	EX	15.00
EP	SEARCHERS, Searchers '65 (Pye NEP24222)	EX	10.00
LP	ACTION, Ultimate Action (Edsel ED 101)	VG/EX	8.00
LP	JAN AKKERMAN & KAS LUX, Same (Atlantic K50320)	EX/EX	8.00
LP	ALMAN BROTHERS, Win, Lose or Draw (Capricorn 2476116)	EX/EX	8.00
LP	KEVIN AYERS, Joy of a Toy/Shooting at the Moon (Harvest SHDW407)	AllEX	13.00
LP	CARAVAN, Better by Far (Sparty 1008)	EX/EX	8.00
LP	CROSBY, STILLS & NASH, Same title (German Atlantic + insert)	EX/EX	11.00
LP	DEEP PURPLE, Machine Head (Purple TPSA 7504)	EX/EX	20.00
LP	BOB DYLAN, Bringing it All Back Home (CBS 62515, orange label)	EX/EX	12.00
LP	BOB DYLAN, John Wesley Harding (CBS 63252, orange label)	EX/EX	12.00
LP	EAST OF EDEN, Snafu (Deram SML 1050, stereo)	EX/EX	35.00
LP	GENTLE GIANT, Giant Edits (US Promo, Capitol SKBB 11592)	VG/EX	20.00
LP	GRAND FUNK RAILROAD, E Pluribus Funk (Capitol 853)	EX/EX	20.00
LP	GRAND FUNK RAILROAD, On Time (Capitol E-ST307)	EX/EX	15.00
LP	GORDON GILTRAP & PAUL WARD, Last of England (Psychotron PR106)	EX/EX	9.00
LP	GROUNDHOGS, Split (Rock File LBR 1017)	EX/EX	8.00
LP	ROY HARPER, Bullinamingvase (Harvest SHSP 4060)	EX/EX	12.00
LP	ROY HARPER, Lifemask (Harvest SHVL808 + insert)	EX/EX	15.00
LP	RICHIE HAVENS, Stonehenge (Verve 2317004)	EX/EX	10.00
LP	JIMI HENDRIX, Cry Of Love (Track 2408101, Gatefold sleeve)	EX/EX	20.00
LP	JEFFERSON AIRPLANE, Surrealistic Pillow (180g RCA issue)	EX/EX	12.00
LP	JETHRO TULL, Thick As A Brick (Chrysalis CHR1003, 1st press)	EX/EX	25.00
LP	KING EAR BOOGIE BAND, Trouble At Mill (Dawn DNLS 3040)	EX/EX	10.00
2LP	KINKS, One For The Road (German Arista)	AllEX	15.00
LP	PAUL KOSSOF, Back Street Crawler (Island ILPS 9264)	EX/EX	8.00
LP	GORDON LIGHTFOOT, Survivors (W.B. K56970)	EX/EX	8.00
2LP	MARC & THE MAMBAS, Untitled (BZS13)	AllEX	10.00
LP	TOMMY MAKEM & CLANCY BROTHERS, In Concert (CBS 63070)	EX/EX	8.00
LP	MOTT THE HOOPLE, "The Hoople" (CBS 69062 + insert)	EX/EX	15.00
LP	MOTT THE HOOPLE, Mad Shadows (Island 9119, white "I" label)	EX/EX	18.00
LP	PENGUIN CAFE ORCHESTRA, Broadcasting From Home (EGED 38)	EX/EX	7.00
LP	ROXY MUSIC, For Your Pleasure (ILPS 9232)	EX/EX	10.00
LP	SAVOY BROWN, A Step Further (Decca SKL 5013, boxed logo)	EX/EX	15.00
LP	SOFT CELL, The Art Of Falling Apart (APART12 + 12 inch single)	AllEX	10.00
LP	SPIRIT, Twelve Dreams of Dr Sardonicus (Epic 64191)	EX/EX	10.00
2LP	BRUCE SPRINGSTEEN, The River (CBS 84622 + insert)	AllEX	9.00
2LP	THUNDER, Dopamine (BMG white vinyl)	AllEX	12.00
LP	VARIOUS, Broken Dreams 1963-69, Volume 4 (OLLP 5395)	EX/EX	8.00
LP	THE WHO, My Generation (Brunswick Mono reissue, Sealed)	M	12.00
LP	THE WHO, Odds And Sods (Track 2406116 braille sleeve + insert)	EX/EX	12.00
2LP	EDGAR WINTER, White Trash (Epic 67244)	AllEX	10.00

CLASSIFIEDS... CLASSIFIEDS...

CD and DVD SEARCH SERVICE

Are you struggling to find an album, single or just one song? Looking for a film or TV show on DVD and unable to find it? Then let us know and we will see if we can help, like we have done for many previous customers. Please send Wants Lists with SAE to: CD/ DVD Search, 12 Paxfords, Basildon, Essex SS15 6SQ. libertystar@gmx.com

RECKLESS RECORDS

We buy and sell vinyl and CD collections. Rock, Indie, Soul, Dance, Jazz, Blues, Reggae and more. 30 Berwick Street, London W1F 8RH. (020) 7437 4271.
E-mail: recklessrecordsuk@gmail.com

BEATIN RHYTHM

Purveyors of Sweet Soul Music Since 1988
Open Wednesday to Sunday 10.30 - 17.00 Bank House Studios, Warwick St, Prestwich, Manchester M25 3HN Website: www.beatinrhythm.com
Tel. 0161 773 1589

LEEDS RECORD FAIR

Leeds Record Fair, (indoor) Kirkgate Market LS2 7HY
Every 2nd Saturday of the month.
www.leedsrecordfair.com

LUAN PETERS WANTED

This Love of Mine (Polydor 2058-129)
Crazy Annie (RCA 2027)
Also, any signed material / ephemera considered
Please contact David at loftsdavid@gmail.com

RECORDS & CDS WANTED & VINTAGE HI-FI

For cash. All types: classical, reggae, jazz, rock, prog 60s, 70s, LPs, 45s. Any amount will pick up throughout UK.
E-mail: davisstephen5000@yahoo.com
Tel: (01903) 750932. Mob: (0796) 954 0012.

NORTHERN SOUL

WIGAN CASINO Was Where I Bought My NORTHERN SOUL Records...DID YOU?
We Can Usually Pay A Minimum Of £500 For A Small Black 50 Box Of Northern Soul 45s Bought There Or In The 70s. Contact Steve smoothsoulinc@googlemail.com
Tel. 01162593602
MY WEBSITE is www.rarenorthernsoul.com

WANTED: YOUR OLD T-SHIRTS!

WANTED: YOUR OLD T-SHIRTS! I'm interested in your old music and tour t-shirts from the 70s/80s/90s/2000s. Private collector – Immediate cash paid. Andy – 07565 074320

CASH PAID FOR MUSIC PAPERS/MAGS

1950s-1960s Clive.whichelow@gmail.com or 4 Charnwood Avenue, London SW19 3EJ

THE MUSIC CHRONICLE 1983

275 page book of facts and trivia reviewing 1983 Singles, Albums, Festivals, Tours, Videos, TV, Awards, Headlines, Debuts, Break-Ups, Writers, Producers, Labels, Technology, short articles, graphics, tables, lists & analysis informative & entertainingjust £10.99 from eBay

SUPERB POP/FILM/CELEBRITY CUTTINGS PACKS

Huge stock of Pop/Film/Celebrity cuttings packs available – state wants. Follow-up service provided. State interests, send SAE to: Cuttings, 12 Cottenham Park Road, Wimbledon, London SW20 0RZ. Mail order only

THE CRESCENT RECORD FAIR

The Crescent Record Fair, York - Sunday 21st January 2024 at The Crescent Community Venue YO10 1AW.
From 11am – 3pm.
Free entry. For details phone 07896713988

BACKNUMBERS OFFERS

This year Backnumbers will be celebrating its 40th anniversary and we are offering cheap bulk lots of NME, MM, SOUNDS, ROLLING STONE and others.
4 Charnwood Avenue, London SW19 3EJ.
clive@backnumbers.co.uk

RECORD COLLECTOR

INTRODUCING THE BRAND NEW LIMITED-EDITION *"RECORD COLLECTOR* – SERIOUS ABOUT MUSIC" T-SHIRT!

Great quality, heavyweight material, made from 90% cotton & 10% polyester; a comfortable fit with a soft-touch feel.

Designed by Bruno from our design team, it's a must-have for the discerning *Record Collector* fan.

It comes in light grey with black print to the front, and is available in Small, Medium, Large, XLarge and XXLarge.

SIZE GUIDE	S	M	L	XL	XXL
CHEST (TO FIT)	34/36"	38/40"	42/44"	46/48"	50/52"

ONLY £12.99 +postage

TO ORDER YOUR SIZE: PLEASE CALL US ON 020 8752 8193 or visit shop.recordcollectormag.com

RECORD COLLECTOR'S GRADING SYSTEM

In order to assist everyone who buys and sells rare discs, Record Collector magazine has originated a set of standards for the condition of second-hand records, cassettes and CDs. Anyone buying or selling records through the magazine must use our conditions to state what amount of wear and tear the disc, its sleeve and/or contents have been subject to. The seven standard condition categories, and a description of what each one means, are listed below:

MINT: The record itself is in brand new condition with no surface marks or deterioration in sound quality. The cover and any extra items such as the lyric sheet, booklet or poster are in perfect condition. Records advertised as Sealed or Unplayed should be Mint.

EXCELLENT: The record shows some signs of having been played, but there is very little lessening in sound quality. The cover and packaging might have slight wear and/or creasing.

VERY GOOD: The record has obviously been played many times, but displays no major deterioration in sound quality, despite noticeable surface marks and the occasional light scratch. Normal wear and tear on the cover or extra items, without any major defects, is acceptable.

GOOD: The record has been played so much that the sound quality has noticeably deteriorated, perhaps with some distortion and mild scratches. The cover and contents suffer from folding, scuffing of edges, spine splits, discoloration, etc.

FAIR: The record is still just playable but has not been cared for properly and displays considerable surface noise; it may even jump. The cover and contents will be torn, stained and/or defaced.

POOR: The record will not play properly due to scratches, bad surface noise, etc. The cover and contents will be badly damaged or partly missing.

BAD: The record is unplayable or might even be broken, and is only of use as a collection-filler.

CDs & CASSETTES: As a general rule, CDs and cassettes either play perfectly - in which case they are in Mint condition - or they don't, in which case their value is minimal. Cassette tape is liable to deteriorate with age, even if it remains unplayed, so care should be taken when buying old tapes. CDs are difficult to grade visually: they can look perfect but actually be faulty, while in other cases they may appear damaged but still play perfectly. Cassette and CD inlays and booklets should be graded in the same way as record covers and sleeves. In general, the plastic containers for cassettes and CDs can easily be replaced if they are broken or scratched, but card covers and digipaks are subject to the same wear as record sleeves.

RECORD COLLECTOR'S GRADING READY RECKONER

This Ready Reckoner will help you work out the value of a record in any condition. For example, if you see a disc which is valued at £10 in Mint condition, but which you consider to be in only Very Good condition, then you can consult the Ready Reckoner and find out the appropriate price for the record - in this case, £5. As very few collectors are interested in records in Poor or Bad condition, we consider that any disc worth less than £10 in Mint condition is effectively worthless in Poor or Bad condition.

MINT	EX	VG	Good	Fair	Poor	Bad
1,000	800	500	300	150	80	25
500	400	250	150	75	40	12
300	240	150	90	45	25	8
250	200	125	75	38	20	6
200	160	100	60	30	15	5
150	120	75	45	25	13	4
125	100	60	38	18	12	3
100	80	50	30	15	8	2.50
75	60	35	22	10	6	2
50	40	25	15	8	4	1.50
40	32	20	12	6	3	1
30	25	15	9	4.50	2.50	-
25	20	12	7.50	3.50	2	-
22	18	11	6.50	3	1.75	-
20	16	10	6	2.50	1.50	-
15	12	8	4.50	2	1	-
12	10	6	3.50	1.75	0.75	-
10	8	5	3	1.50	-	-
8	6	4	2.50	1	-	-
7	5	3.50	2	0.75	-	-
6	4.50	3	1.75	-	-	-
5	4	2.50	1.50	-	-	-
4	3.25	2	1.25	-	-	-
3	2.50	1.50	1	-	-	-
2	1.75	1	-	-	-	-

RC's RARE RECORD CLUB

Pussy: *Pussy Plays*

Red Dirt: *Red Dirt*

Various: *Something In The Water*

Wil Malone: *Wil Malone*

EUCLID: *Heavy Equipment*

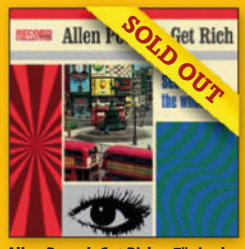
Mighty Baby: *Mighty Baby*

Orange Bicycle: *Orange Bicycle*

Reggae With The Hippy Boys

The Smoke: *It's Smoke Time*

Agincourt: *Fly Away*



Allen Pound: Get Rich – 7" single

Grannie: *Grannie*

Leviathan: *Unleashed*

Wellington: *Wellington*

Backhouse James' Blues Band

The Earth: *Elemental*

Poppa Ben Hook/Museum

The Artwoods: *Live At Klooks Kleek*

Riot Squad: *Making Up For Lost Time*

Aubrey Small: *Aubrey Small*

Small Town Scenery

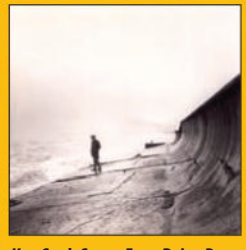
The Rockabilly Acetates Collection

Whippets: Concrete Academy

The Keith Emerson Trio– 10"

Cressida: *Trapped In Time*

Don Rendell: *Live At Klooks Kleek*


Ken Saul: Songs For a Rainy Day

Soliloquy: *Soliloquy*

Factory – 7" single

Ptolomy Psycon: *Loose Capacitor*

Brilliant: *Escape From New York*

The Bunch: *Spare A Shilling*

Polly Niles: *Sunshine In My Rainy Day Mind*

Both Hands Free

Collective Marriage

Fantasy: *Paint A Picture*

ORDER YOUR COPY TODAY

shop.recordcollectormag.com/category/RCRV

subscriptions@metropolis.co.uk

020 8752 8193

YouTube

LISTEN TO SONGS FROM THE RARE RECORD CLUB

Go to YouTube and search for "record collector mag"

Brian Eno goes symphonic in London

ENO AND THE NEW WAVE

Brian Eno proves set fair with a fresh symphonic voyage aboard *The Ship*

Brian Eno & The Baltic Sea Symphonia
London Royal Festival Hall
30/10/23
An electrifying evening marked the conclusion of Eno's first solo tour, celebrating the remastered *The Ship*. Standing mid-stage behind a riser, with beard and spectacles, he resembled a shopkeeper at his counter, a motionless point in constantly shifting settings, ensuring that his unique sound-paintings were served up gracefully. He was surrounded by the 30-piece Baltic Sea Symphonia, conducted by Kristjan Järvi in mesmeric fashion, stalking the boards, facing the audience, getting the massed players to crouch or strut, while *The Ship*, "an atmosphere with occasional characters drifting through it," was made real. In the encore, after Bonebomb, Eno spoke passionately against atrocities in the Middle East. A powerful, poignant spectacle.
Daryl Easlea

Moseley Folk & Art Festival
Moseley, Birmingham
1-3/9/23
On Friday, the alluring Gwenno captivated with her Cornish/Welsh psych-pop, light, breezy folk tones, and swirling synths, before Graham Nash dished out magical melodies and 70s classic, Only Love Can Break Your Heart. He dedicated Our House to Joni Mitchell, before CSN hits, including Marrakesh Express, Right Between The Eyes and Teach Your Children. Squeeze mesmerised, rolling back the years on Up The Junction, Labelled With Love, Pulling Mussels and Tempted, plus the funky Cool For Cats and Black Coffee In Bed. Wild Rivers' soulful, warm indie-rock started Saturday with stunning, bittersweet melodies. The Mary Wallopers provided fun, punk-infused trad Irish feel-good ballads and singalongs. The Saw Doctors continued the party, opening with Green & Red Of Mayo, then the dance-inducing N17 and Hay Wrap. Stornoway offered dizzying folk-pop, whimsical lyrics and charm. Billy Bragg was in good spirits, brimming with politics and passion, and Wilco skipped effortlessly through rootsy-pop, country and instro rock, singer Jeff Tweedy egging on a merry crowd. Guitarist Nels Clines' playing impressed, weaving between Pat Sansone's dazzling lines and Tweedy's acoustic on the melancholic If I Ever Was A Child and wondrously chaotic Impossible Germany. The folksy A Shot In The Arm preceded an uplifting California Stars, closing the sun-soaked frolics.
Emily MacNevin

Romeo's Daughter
London Islington Garage
23/9/23
Romeo's Daughter disappeared after two hit albums of sonnet-like melodic rock, including anthems, Heaven In The Back Seat, Wild Child (covered by Heart) and Attracted To The Animal. All were beautifully delivered, while third platter, 2012's *Rapture*, and two further albums, notably *Slipstream*, saw Fake and Over You make the set, bang on form. Leigh Matty retained her sultry timbre, silkily moving through an impressive range, while guitarist Craig Joiner's riffs retained their golden touch. Wistful, yet revelling in the moment, they still purr down rock's fast lane. *Paul Davies*

Lauren Mayberry
London Camden Koko
9/10/23
With Chvrches celebrating the 10th anniversary of *The Bones Of What You Believe*, their singer radiated confidence, leaping in a sparkly dress and singing at full pelt, between self-effacing banter. Even more pure pop than Chvrches, her solo songs display intelligent, feminist themes, Crocodile Tears and Change Shapes sounding like smashes. She surprised with Spice Girls' Viva Forever, though she thrived on her own terms, adding another successful chapter to a dazzling career. *Patrick Wray*

Roger Waters
London Palladium
8/10/23
A surreal experience to see Waters in a 2,200-seat venue, even more surreal that he donned a pink jacket and quoted Bruce Forsyth and Max Bygraves. Then he sat and guided his global audience through 45 minutes of his upcoming autobiography, dimly aware of a restlessness in the air. When *The Dark Side Of The Moon Redux* came in its entirety, it was masterful. Waters' Leonard Cohen/Chris Rea delivery imbued his sometimes naïve lyrics with enormous gravitas. The band – including long-time lieutenant, Jon Carin, and REM drummer, Joey Waronker – were incredible, as were Via Mardot's theremin and Gabe Noel's strings arrangement for six-piece. As Brucie may have put it, it wasn't all "good game, good game", but few doubted who was in charge. *Tom Byford*

Toyah & Robert Fripp
Harrogate Royal Hall
7/10/23
Toyah & Fripp's *Sunday Lunch Live* take on their online *Sessions* featured covers with full backing band. Highlights included sparkly renditions of Toyah's It's A Mystery, I Want To Be Free and Thunder In The Mountains. But misjudged takes like ZZ Top's Sharp Dressed Man and Blondie's Heart Of Glass were lumpy and thin. Still, the superb musicians found a new shade of meaning in Led Zeppelin's Kashmir, imbued with humanity and longing, and Neil Young's Rockin' In The Free World was delivered with bite. Fripp showcased his guitar chops with intricate, thrilling solos, and Toyah remains energetic and engaging, if prone to namedropping and 'nookie' references. The crowd rose for the encores before an early finish, home for 'cocoa'.
Steve Hexter

Teeth Of The Sea
London Walthamstow Trades Club
7/10/23
TOTS' set was heavily weighted to their new *Hive*. Their psych noise has evolved into a wider palette and, with lights and projections adding to its hypnotic effect, trance dance rhythms delivered alongside obligatory guitar and trumpet blasts. Highlight was the Italo disco-flavoured Butterfly House, featuring ex-Snowpony vocalist, Kath Gifford. It set the pace, which didn't let up, and she remained onstage, bopping in blissed-out, fist-pump mode. Unpredictable fun. *Patrick Wray*

Muse
London Greenwich O2
1/10/23
With their dystopian conspiracy theory tropes and epic space-synth soundtrack of heavy/industrial/pomp rock, Muse's music is built for supermassive arenas. Factor in a production that pushes the boundaries and must be seen to be believed, there's no band that puts on a show like this trio (with added member on assorted instruments). Sporting silver masks under hoodies, Bellamy and co revved up Will Of The People, with pyros, ramp antics, and a huge mask backdrop, projecting the running theme of We Are Fucking Fucked. The 25-song set covered all mus(e)ical bases, with keening harmonica on finale, Knights Of Cydonia, satisfying an elated audience.
Paul Davies

Nick Kershaw
Frome Cheese & Grain
4/10/23
Playing 80s hits like The Riddle and Wouldn't It Be Good, Kershaw delved into his remarkable catalogue. Memorable moments included the prog-pop singalong, Radio Musicola, and his 90s Britpop anthem, Somebody Loves You. Tracks from his recent *Oxymoron* gained new life onstage and, touring with

Photo: (Brian Eno) Daryl Easlea

a band for the first time since 2012, the energy was electric, elevating the performance. Meeting fans afterwards, Kershaw proved down-to-earth, cementing his status as a Brit music icon. *Max Stenner*

The Ugly Guys
London Highgate Boogaloo
8/10/23
The Essex country-rock quintet showcased their rollicking, rootsy songs, frontman Paul Shuttleworth and pedal-steel guitarist Vic Collins (ex-The Kursaal Flyers) interspersing the 14-song set of originals with songs from their latest, *Cover Your Tracks*. Warren Zevon and Adele featured, their clever spin on Rolling In The Deep a highlight, along with John Hiatt's Drive South. Guitarist Steve Oliver tore into Mickey Jupp's Standing At The Crossroads, before a third Kursaal Flyer, guitarist Graeme Douglas, joined in the final two songs. Yeehaw! *James Tweed*

Balaam & The Angel
London 100 Club
13/10/23
Kicking off with Isabella's Eyes, BATA rolled back the years before new track, Dancing Senseless, while most of their cracking set came from early EPs and *Greatest Story Ever Told*. Drums pounded, bass rumbled, guitar screeched and a mosh-pit developed early, the Morris brothers having the crowd eating out of their hands. Finishing with the rocky I'll Show You Something Special, all went home sweaty, hoarse and happy. *Adam Thompson*

Ash
Bristol Marble Factory
1/10/23
Tim Wheeler, trademark Flying V on shoulder, beamed as he went into recent single, Like A God, then new album title track, Race The Night. Instantly catchy, with a searing chorus, fans sang and danced, before the band rattled through favourites like A Life Less Ordinary, Girl From Mars, Kung Fu and Goldfinger. Bassist Mark Hamilton's myriad rockstar shapes matched drummer Rick McMurray's heavyweight beat, Shining Light the highlight. Support act, The Subways, joined in for a blistering Oh Yeah, two drummers driving the fantastic encore of Angel Interceptor and a rousing Burn Baby Burn. *Ian Templeton*
Standout collectable: Ash/The Subways' Oh Yeah 1,000-only/sole-run splatter 7", £10

Both Sides Now: Celebrating Joni Mitchell
Cardiff Millennium Centre
13/10/23
The *Llais* (voice) festival delivers unique performances, and Charlotte Church, Laura Mvula *et al*, with the BBC National Orchestra Of Wales, focused on Mitchell's *Both Sides Now* and *Travelogue*. The former was rendered complete, each vocalist singing two songs, before five from the latter, each singer backed by a five-piece band plus orchestra. The delivery was superb, highlights including Church's revelatory Woodstock. Olivia Chaney on grand piano produced a spellbinding Blue, after the stunning orchestral Amelia, and ESKA's Both Sides Now breathed new life and meaning into that song. *Mike Spencer*

Busted
Birmingham Utilita Arena
29/9/23
The enthusiastic trio opened with Air Hostess, before the nostalgic Loser Kid, bassist Matt Willis bouncing alongside James Bourne, who threw in scissor kicks as Charlie Simpson showcased his resonant vocals. They were joined by supports, Hanson, for a grungy MMMbop and emotional Sleeping With The Light On, and The Vamps' Connor Ball guested on What I Go To School For. Busted smashed it with raucous crowd-pleasers, Falling For You, Thunderbirds Are Go and Crashed The Wedding, a stomping cover of The Undertones' Teenage Kicks delivered with boyish charm, and infectious pop-punk'n'confetti closer, Year 3000. *Emily MacNevin*

Shamir
Cardiff Clwb Ifor Bach
5/10/23
Shamir's transition from hyperactive pop to lo-fi indie saw a set dominated by recent, angst-fuelled tracks, such as Oversized Sweater and Obsession. But the bleak lyrics and scratchy guitar were lifted by emotive vocal delivery, as hypnotic as it was also heartbreaking. Between songs, there was a touch of humour, as Shamir and his three-piece shared their experiences of Wales. An absorbing event that made the few attending feel lucky to be there. *Darren Howells*

Luke Combs
Manchester AO Arena
17/10/23
Combs entered the sellout Arena to thunderous applause and kicked off a belting 90-minute, 20-song set with Loving On You, followed by newer creation, Hannah Ford Road. His biggest hits followed, notably One Number Away, Going Going Gone, Beautiful Crazy and Hurricane, his enthusiastic, talented band complimenting his strong, rich tones. He provided insight into how he's achieved so much at just 33, and he finished a fantastic night with Better Together and The Kind Of Love We Make. *Siân Gerrard*

Dave Ferra & Katie Bradley
Margate Rosslyn Court
19/10/23
A blues masterclass featured originals, such as Whisky Drinking, and covers, including I'd Rather Go Blind (with Bradley's show-stopping vocals) and Little Walter's Just Your Fool. Ferra is an excellent guitarist/singer, Bradley a superb harmonica-player/vocalist, and their combination, such as on Kissing In The Dark and Damn Your Eyes, was sublime. There was even room for a Dylan cover, and an informative interval Q&A underlined the power of the blues. *Steve Burniston*

Rival Sons
London Camden Roundhouse
13/10/23
Singer Jay Buchanan's barefoot presence in red trousers and waistcoat embodied a stunning, stripped-back performance of songs from recent albums, *Darkfighter* and *Lightbringer*, plus deep cut gems. A packed house gawped at the shock-and-awe delivery of new tunes, Mirrors and Rapture, and gutsily sang along to older numbers. Live-debuts were given to Mosaic and Mercy, and the Sons impressively signed off with *Head Down*'s Keep On Swinging. *Paul Davies*

The Damned
Philadelphia Brooklyn Bowl, US
29/10/23
The Damned played nearly all their latest, *Darkadelic*, a trim Dave Vanian stalking about in black, sounding better than ever. First out was a strident Street Of Dreams, Captain Sensible taking over vocals on Bad Weather Girl. After I Just Can't Be Happy Today, Vanian donned a red nose for Beware Of The Clown, and the band embraced goth, Sensible's guitar way up front. Leader Of The Gang preceded Wake The Dead, and two encores featured a rousing Love Song and Smash It Up, plus The Animals' We've Gotta Get Out Of This Place. As Sensible told me later, "We've still got it." Amen. *Chris Walsh*

Shania takes us for an impressive ride

Protomartyr
London Camden Electric Ballroom
26/10/23
Dour US art-rock, delivered emphatically with motorik drums, angular guitar lines and the vitriolic sing-speak of Joe Casey. Showcasing their recent, impressive *Formal Growth In The Desert*, along with a smattering of their previous five albums, new songs, 3800 Tigers and Fun In Hi Skool, stood out. The crowd sang along to old favourites like Scum, Rise! and Pontiac 87, making for an enjoyable ride. *Guy Smith*

Wreckless Eric
London King's Cross Lexington
27/10/23
Bitter-sweet angst and biting humour were presented to a soundtrack of solo guitar, acoustic and jaggedly electric, both swathed in feedback and echo. Eric Goulden hasn't softened, and this wasn't an easy-going run-through of 70s favourites, but a celebration of dark, personal, later work – Days Of My Life, Father To The Man, Dead End, and the squealing California/Handyman. He got to his cracking new *Leisureland*, the caustic observations of Southern Rock, Standing Water and Bad Hat Town energising and stimulating, while the magical moment was Whole Wide World. *Nick Dalton*
Standout collectable: *Leisureland* blue LP

Enemy
London Dalston Café Oto
25/10/23
Kit Downes' trio focus on gigs in order to develop songs before recording them. Their empathy and intensity is clear, tunes constantly changing, while maintaining a melodic thread. As one of jazz's most creative pianists, Downes was supported superbly by the muscular bass of Petter Eldh and inventive drumming of James Maddren. Their new *The Betrayal* is their best yet, Morfar Sixten like a liberated EST, EB reminiscent of early Bad Plus, and Croydon Shuffle suggesting a fondness for Aphex Twin. *Guy Smith*

Shania Twain
Birmingham Utilita Arena
26/9/23
In sunglasses and blonde wig, the Canadian country-pop diva emerged from a box on Waking Up Dreaming, before belting out the irresistibly catchy Up!, Don't Be Stupid and I'm Gonna Getcha Good!, draped over a motorcycle in boots, leather and chains. She plucked an acoustic on Come On Over and heartfelt ballad, You're Still The One, while hip-swinging country – Giddy Up!, Any Man Of Mine, Whose Bed Have Your Boots Been Under? – saw her stomp, as fans line-danced. A medley of live-debuts took in She's Not Just A Pretty Face and Waiter! Bring Me Water!, and she donned her leopard print catsuit for That Don't Impress Me Much and singalong Man I Feel Like A Woman. Outrageously fun. *Emily MacNevin*

The Zombies
St Albans Museum
10/11/23
Inducted, as it were, into their home-town museum, now boasting cased guitars and mementos, Colin Blunstone led Chris White and Hugh Grundy in a fascinating Q&A through tales of school, hits, and the history of *Odessey And Oracle*. A short performance by Blunstone, with Tom Toomey on Spanish guitar, finished with She's Not There. Fun and emotional. *Nick Dalton*

Chris Stamey
London Clerkenwell Betsy Trotwood
31/10/23
Chris delivered two sets, including Sneakers, The dB's, Peter Holsapple and solo cuts. He opened as alter-ego, Jazzbo Jenkins, with American Songbook-style originals, I Fall In Love So Easily and Je Ne Sais Quoi. Later joined by cellist, Cristina Munoz, she combined beautifully with his acoustic guitar on Cycles Per Second, From A Window To A Screen and Happenstance, plus an upbeat Cara Lee and Wanted To Know. An extended Something Came Over Me allowed improvisation, and an encore of 14 Shades Of Green and 27 Years In A Single Day emphasised the quality on display. *Simon Wright*

Gig Guide

ABC January (29) Southend Pavilion (30) Stoke Regent **February** (1) London Palladium (2) Cardiff St David's Hall (3) Bournemouth Pavilion

Bring Me The Horizon January (9) Cardiff International Arena (10) Bournemouth BIC (12) Birmingham Utilita Arena (13) Manchester AO Arena (14) Glasgow OVO Hydro (16) Newcastle Utilita Arena (17) Liverpool M&S Bank Arena (19) Sheffield Utilita Arena (20) London Greenwich O_2

Buckcherry, The Treatment January (23) Bristol Thekla (24) Blackpool Waterloo Music Bar (26) Nottingham Rescue Rooms (27) Buckley Tivoli (28) Manchester Academy (30) Glasgow Garage (31) Newcastle Riverside February (2) London Islington O_2 Academy (3) Wolverhampton KK's Steel Mill (4) Milton Keynes Craufurd Arms

The Lotus Eaters' **Peter Coyle January** (31) Liverpool Cavern February (1) London Camden Forge

Ex-The Stranglers' **Hugh Cornwell, The Primitives January (17)** Bury St Edmunds Apex (18) Newcastle Boiler Shop (19) Glasgow Queen Mary Union (20) Holmfirth Picturedrome (24) Brighton Concorde 2 (25) Islington Assembly Hall (26) Leamington Spa Assembly (27) Frome Cheese & Grain

Depeche Mode January (22) London Greenwich O_2 (24) Birmingham Utilita Arena (29) Manchester AO Arena (31) Glasgow OVO Hydro

Squeeze's **Chris Difford January** (24) Derby Melbourne Assembly Rooms (25) Lichfield St Mary's Hub (26) Liverpool Music Room (27) Helmsley Arts Centre **March** (6) Barnoldswick Music & Arts Centre

Tommy Emmanuel January (10) Exeter Corn Exchange (11) Bath Forum (12) London Cadogan Hall (13) Bexhill De La Warr Pavilion (14) Southend Palace (16) Bury St Edmunds Apex (17) Lytham Lowther Pavilion (18) Sunderland Fire Station (19) Glasgow *Celtic Connections* (21) Buxton Opera House (23) King's Lynn Corn Exchange (24) Shrewsbury Theatre Severn (25) St Albans Arena (26) New Brighton Floral Pavilion (27) Harrogate Royal Hall

Thea Gilmore January (31) Bristol St George's **February** (1) Oxford St John The Evangelist (3) Shoreham Ropetackle Arts Centre (6) Birmingham Glee Club (7) Manchester Stoller Hall (10) Gateshead Sage

Ashley McBryde January (17) Southampton O_2 Guildhall (19) Bristol O_2 Academy (20) London Hammersmith Eventim Apollo (21) Birmingham O_2 Institute (23) Manchester Albert Hall (24-25) Glasgow Barrowlands (27) Belfast Waterfront Auditorium

The Orb January (25) Aberdeen Lemon Tree (26) Edinburgh La Belle Angele (27-28) Glasgow QMU

Wet Wet Wet January (21) Cardiff St David's Hall (22) Birmingham Symphony Hall (26) Bath Forum (25) Ipswich Regent (29) Liverpool Philharmonic Hall **February** (1) Halifax Victoria (3) London Greenwich IndigO_2 (4) Manchester Bridgewater Hall (5) Buxton Opera House (6) Edinburgh Usher Hall (7) Glasgow RCH

The Zutons January (31) Carlisle Old Fire Station **February** (1) Blackpool Bootleg Social (2) Huddersfield Parish (3) Birkenhead Future Yard (7) Stockton Ku (8) Hull Welly (9) Mexborough Gorilla Beer Hall (10) Merthyr Tydfil Redhouse (15) Milton Keynes MK11 (16) Guildford Boileroom (17) Southend Chinnerys (22) Hertford Corn Exchange (23) Norwich Waterfront (24) Northampton Roadmender (28) Stockport Bask (29) Chesterfield Real Time **March** (1) Leicester O_2 Academy 2 (2) Stoke Sugarmill (6) Dunfermline PJ Molloys (7) Dundee Fat Sams (8) Rosendale St Mary's Chambers (9) Reading St Laurence Church

Now Booking

Bryan Adams May (13-15) London Royal Albert Hall (17) Coventry Building Society Arena (18) Sheffield Utilita Arena (19) Cardiff Utilita Arena

Adam Ant October (18) Cambridge Corn Exchange (19) Southend Cliffs Pavilion (20) Bournemouth Pavilion (22) Birmingham Symphony Hall (23) Guildford G Live (25) Liverpool Philharmonic Hall (26) Nottingham RCH (27) Cardiff New Theatre (29) Sheffield City Hall (30) York Barbican **November** (1) Glasgow RCH (2) Gateshead Glasshouse (3) Manchester Bridgewater Hall (5) Bristol Beacon (6) Brighton Dome (8) Leicester De Montfort Hall (9) London Camden Roundhouse

Iron Maiden's **Bruce Dickinson May** (18) Glasgow Barrowlands (19) Manchester O_2 Academy (21) Swansea Arena (23) Nottingham Rock City (24) London Kentish Town O_2 Forum

Paloma Faith April (3) Reading Hexagon (5) Nottingham RCH (6) Blackpool Opera House (8) Liverpool Empire (9) Sheffield City Hall (11) Manchester Bridgewater Hall (14) Plymouth Pavilions (15) Bristol Beacon (17) London Hammersmith Eventim Apollo (19) Cardiff Utilita Arena (20) Brighton Centre (29) Newcastle O_2 City Hall (30) Glasgow SEC Armadillo **May** (2) Dunfermline Alhambra (3) Hull Bonus Arena (6) Birmingham Symphony Hall (8) Ipswich Regent (9) Bath Forum (11) Stockton Globe (12) York Barbican (14) Oxford New Theatre (15) Southend Cliffs Pavilion (17) Bournemouth BIC (18) Swansea Arena **June** (21) Llangollen International Musical Eisteddfod (22) Lincoln Castle

Liam Gallagher June (2) Sheffield Utilita Arena (3) Cardiff Utilita Arena (6-7,10) London Greenwich O_2 (15-16) Manchester Co-op Live (19-20, 27) Glasgow OVO Hydro

Gladys Knight June (24) Glasgow RCH (25) Birmingham Symphony Hall (27) London Royal Albert Hall (29) Swansea Arena (30) Bournemouth BIC **July** (2) Nottingham RCH (3) Southend Cliffs Pavilion

Magnum April (29) Bristol SWX (30) Southampton Engine Rooms **May** (2) Holmfirth Picturedrome (3) Wolverhampton KK's Steel Mill (4) Nottingham Rock City (6) London Islington Assembly Hall (8) Glasgow SWG3 (9) Manchester Academy

Barry Manilow May (19) Manchester Coop Live (23-25,27-29,31) **June** (1-2) London Palladium

Smashing Pumpkins, Weezer June (7) Birmingham Utilita Arena (8) London Greenwich O_2 (12) Glasgow OVO Hydro (13) Manchester Co-op Live (14) Cardiff Castle

The The September (25) Edinburgh Usher Hall (27) Wolverhampton Civic Hall (28) London Alexandra Palace (30) Manchester O_2 Apollo

Life after the death of nu-metal

TOUR DU JOUR

Spotlighting an upcoming road trip
This month: Marcos Curiel of POD

Do you have any pre-/post-show routines?
Pre-show, a coffee or sugar-free Red Bull, and, occasionally, warm-ups and a power nap.
Will you be playing any songs that you rarely perform?
A few new ones off our latest album, and maybe a deep cut or two.
Will the set-list change over the course of the tour?
It evolves with time and 'vibrations'.
Are there any venues that you're particularly looking forward to?
Wembley Arena, with the homies, Skindred.
Will you check out your tour supports, and will there be any guests?
We always check out who we're touring with and, collaborations, yes, if the vibes are right. We'll discuss with the artist that we're touring with and see what's realistic. *Bam*! You never know.
Will you be recording any shows?
If time and resources permit, hell yeah.
Will you be selling any unusual items?
Possibly some limited-run vinyl and posters.
Have any gigs you've seen stood out of late?
Thrice, Artists In An Ambulance, Cannons.
Do you have an amusing road story?
We once jumped into a cab driven by an extremist religious guy who saw that we were Americans. He started talking about Yankees, Betty Boop, then how much he hates Americans and our President. We told him to stop the car, but he kept driving. We started to panic, thinking the worst-case scenario. Then we turned a corner and reached our destination. We got out and were like, "WTF!"

Skindred and POD play in March at (14) Manchester Academy (15) London Wembley OVO Arena (16) Birmingham O_2 Academy.

TOUR NEWS

London: **Michael Bolton**, **Bonnie Tyler**, London Greenwich O_2, 25 July. ■ **Cymande**, Shepherd's Bush O_2 Empire, 20 April. ■ **The Animals**, Camden Forge, 4 January. ■ **Louie Vega**, Outernet, 26 January. ■ **Ty Segall**, Camden Roundhouse, 28 June. ■ **LeAnn Rimes**, Greenwich O_2, 8 May. ■ **EXTC**, Camden Forge, 5 July. ■ **The National**, Crystal Palace Park, 5 July. ■ **Air** play *Moon Safari*, Coliseum, 24 March. ■ **Chastity Belt**, Village Underground, 14 June. *Also:* **Shed Seven**, York Museum Gardens, 19-20 July.

For more tours/gig news see www.recordcollectormag.com/latestnews

NOW AND THEN

RECORD COLLECTOR PRESENTS...

THE BEATLES

BUNDLE £20.70*

SUBSCRIBERS SAVE 10%

BEATLES BUNDLE OFFER

Vol 1: Evolution (1940-1964)
Vol 2: Revolution (1965-1967)
Vol 3: Ascension (1968-2019)

The three-part series of bookazines from *Record Collector,* celebrating the life-changing music of the greatest band of all time. They're available to buy individually, but we're giving you the chance to buy all three issues at a discounted price.

Available to order from here: shop.recordcollectormag.com/rcbeatlesp
Individual copies available to order here: shop.recordcollectormag.com
(or call: 020 8752 8172)

*Plus Shipping

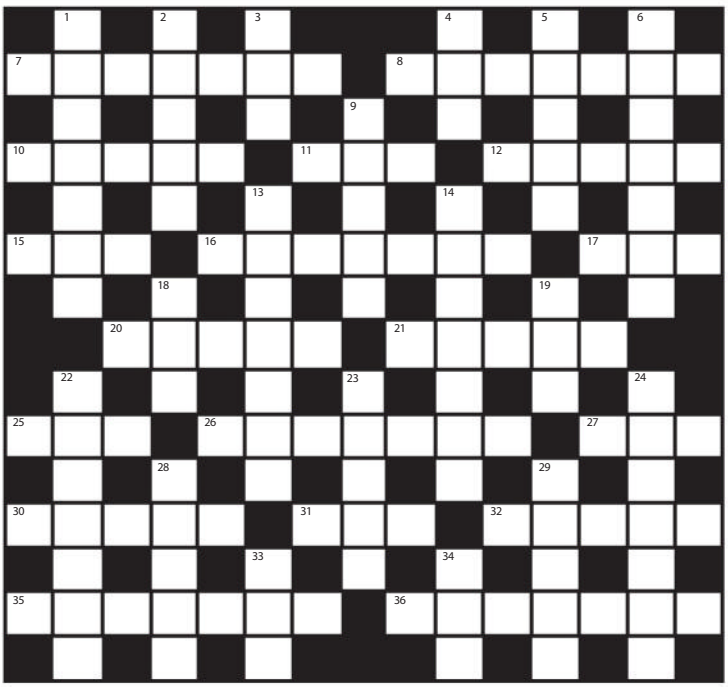
Crossword & Competitions

ACROSS

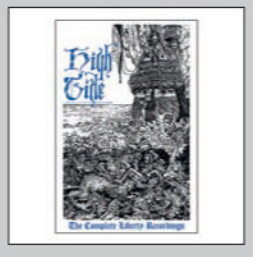
7) Rage Against The _ (7)
8) Tom, Stance, Soldier (7)
10) Access All _ (5)
11) Lamb Of _ (3)
12) *Oh _ (5)*
15) News At _ (3)
16) Meat _ (7)
17) The Beatles, *Live At The _ (1,1,1)*
20) *Stop Making _ (5)*
21) Sun Ra tells us, *_ Is The Place (5)*
25) _ Syndicate (3)
26) I Got _, says Johnny Cash (7)
27) _ Reed (3)
30) Buzzcocks LP, *Love* _ (5)
31) Learn To _ (3)
32) Climax Blues Band 1975 LP, _ *Album (5)*
35 Janet _ (7)
36) Straight Outta _ (7)

DOWN

1) Peter _ (7)
2) Brian Auger's Oblivion Express 1974 LP, *Straight _ (5)*
3) Heart's _ Wilson (3)
4) 'Hostelry' Rock (3)
5) Gary Moore LP, *_ The War (5)*
6) AKA Brian Molko and Stefan Olsdal (7)
9) _ Of Fury (5)
13) Fish's 1997 album, *_ On Empire (7)*
14) Charles _ (7)
18) _ Level (3)
19) Bentley Rhythm _ (3)
22) _ Youth (7)
23) *Neon _ (5)*
24) AKA Ghetto Blaster (7)
28) AKA John Dymond (5)
29) *Everything _ For Tea* (5)
33) _ Halford (3)
34) _ In The City (3)



HIGH TIDE VINYL



Signing to Liberty soon after formation in the late 60s, High Tide recorded *Sea Shanties* at Olympic studios – an album featuring some of the heaviest progressive rock recorded at that time. Set for re-release in Feb 2024 via Cherry Red's Esoteric imprint, this stunning 1969 album has been remastered from the original Liberty master tapes along with restored original gatefold artwork. To be in with a chance of winning one of two copies on vinyl, please tell us which band did High Tide's Simon House later join: a) Hawkwind, b) Moody Blues, c) Roxy Music?

SKID ROW RUM

Brands For Fans are back with a new edition to their I range, this time teaming up with New Jersey rockers, Skid Row. Bold and standing centre-stage with 45% ABV, *Skid Row 18 & Life Rum* is a rum and vodka drink that "blends tradition with innovation, delivering deep tones of nougat with hints of toasted coconut and vanilla bean and a velvety chocolate finish", it says here. To be in with a chance of winning this 700ml bottle, please tell us the title of Skid Row's 1991 album: *a) Slave To The Vibe, b) Slave To The Rhythm, c) Slave To The Grind*? (Must be 18+ to enter, winner will be required to verify age).

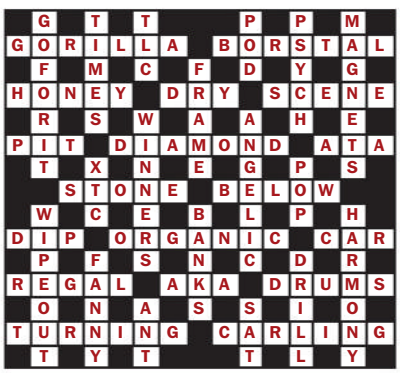
DECEMBER WINNERS
BLACK SABBATH: Chris Morton
ALICE COOPER: Evan Jones, Malcolm Carrott

All entries **with your address** to **rccompetitions@metropolis.co.uk** or to Record Collector Competitions, 2nd Floor, Saunders House, 52-53 The Mall, Ealing, London W5 3TA, by 25 January unless otherwise stated.
Only enter once per competition – if submitting via post please include your phone number.

VIOLENT FEMMES VINYL SET

This expanded 40th anniversary edition of Violent Femmes' self-titled debut features the remastered album, plus B-sides, live sessions, and rare demos (set for release via Craft Recordings in Feb 2024). Housed in an impressive lift-top box with die-cut darkened window detail revealing the box contents, the set includes three 180-gram LPs plus a replica 7" single, along with a book featuring new liner notes by journalist David Fricke and interviews with the band. To be in with a chance of winning this vinyl set, please complete and submit this month's crossword.

CHRISTMAS Solution



FROM THE MAKERS OF **UNCUT**

SPRINGSTEEN

THE ULTIMATE MUSIC GUIDE

172-PAGE DEFINITIVE EDITION!

- 8-page foldout timeline: **The Six Ages Of Springsteen!**
- Classic archive interviews
- In-depth reviews of every Springsteen album, from ***Greetings From Asbury Park,NJ*** to ***Only The Strong Survive***

Available now from shop.kelsey.co.uk/UNCUT-UMG

UNCUT.CO.UK

ISSUE 147 OUT NOW • SHINDIG-MAGAZINE.COM

VIVE LE ROCK!

PUNK NEW WAVE POST PUNK

COLLECTORS' ISSUE
108 OUT NOW
X-RAY SPEX / GEORDIE TRIBUTE COVER

FEATURING:
THE BEST OF 2023 IGGY POP
ROY WOOD BAD NEWS
THE WANDERERS DEATH CULT
UK SUBS MADNESS
INTERRUPTERS THE DAMNED

VIVE LE ROCK! IS AVAILABLE IN WH SMITHS, TESCO, SAINSBURYS AND EASONS OR ORDER AT WWW.VIVELEROCK.NET

UNDER THE RADAR

Artists, bands, and labels meriting more attention

This month: Heinz Burt

In the dystopian nightmare that is *Village Of The Damned,* a group of supernaturally intelligent and sinister peroxide-blonde alien children terrorise a community. It is rather ominous, then, that when feted producer Joe Meek met his German-born protégé, Heinz Burt, in 1961 he decided to confer upon him an image directly inspired by these mutant offspring.

Heinz had decamped to the south of England with his mother in 1949 aged just seven (his father having been killed in the war) and as his teenage years hit, he began to fall heavily for the new and vibrant world of rock'n'roll.

"Heinz became very interested in watching bands from the side of the stage from about age 16 onwards," says Craig Newton, chairman of the Joe Meek Society. "His friends had formed a group called The Falcons. Heinz joined them on drums originally but was so bad he went on to bass." This unfortunate lack of musical proficiency was to become something of a running theme.

Going for broke in 1961, The Falcons answered an ad to replace lead and rhythm guitarists Bill Kuy and Reg Hawkins in Joe Meek's The Outlaws – originally a backing band for Mike Berry. But on hearing the German, Chas Hodges (later, one half of Chas & Dave) rejoined the band to save them from Heinz's bass-playing. Meek, on the other hand, wasn't too impressed with The Falcons, but he did see something in Heinz.

The Tornados began life first as a session band, moving on to support Billy Fury on tour, before Telstar propelled them to stardom. It was into this arena that Meek placed Heinz – effectively building the band around him. And to be fair, when it came to Heinz, Meek's instincts were on the money. "Heinz was naturally very appealing to the girls and would get a lot of attention onstage when backing Billy Fury," says Newton.

The hits came thick and fast as the band looked to rival the other great instrumentalists of the time, The Shadows. But Heinz was still a weak link musically. "I am sure the rest of the band would say that they carried him musically; in fact, guitarist Alan Caddy is known to have re-done the bass for some tracks," says Newton. "I think Joe's artists were frustrated that Joe's infatuation got in the way of the music." Exasperating indeed, especially with Clem Cattini claiming that Heinz was "hardly able to hold his instrument".

And so, it was no great surprise when, in 1963, Meek decided it was time for Heinz to go it alone – marking the beginning of the end for The Tornados.

Thrown into the limelight, Heinz's frailties were now exposed. "Joe really pushed Heinz to believe in himself, and since he had convinced him to leave The Tornados, he would have to push the solo career or be out of the business." Meek tried to model him as the wild man of rock, but he was no Vince Taylor. Heinz was mild-mannered and lacked the confidence – and skill – to convince as a rebel. "Heinz was always very nervous before going onstage, and many concerts ended in abuse." This included being doused in baked beans while on tour with Gene Vincent and Jerry Lee Lewis. "My uncle remembers seeing him booed off in 1963 because his voice was so bad."

The singer was caught between two stalls – the old guard and the new beat combos

Meek tried everything to breathe life into Heinz's solo career. "Heinz, with his limited talents, would not have made it without Joe's financial input and heavy promotion," says Newton. "He surrounded Heinz with the best musicians, and solid material from [singer-songwriter] Geoff Goddard. I doubt any other producer would have lavished such cash and time on Heinz." His first solo single, the Meek-penned Dreams Do Come True, saw Heinz's vocal overdubbed with that of another singer from the Meek stable. But his efforts were in vain as the single recouped just £15 of a 10 grand investment courtesy of his business partner, 'Major' Banks, who was not best pleased.

There was a temporary reprieve in the shape of Just Like Eddie – Heinz's biggest hit and a tribute to his idol, Eddie Cochran, which he followed up with two successful EPs – *Heinz* and *Live It Up* – and tours with Billy J Kramer and Bobby Rydell. But the singer was caught between two stools – lumped in with the old guard but hanging on to the coattails of the new beat combos – and his disastrous cover of Dylan's Don't Think Twice shows that he was totally out of step.

His only album, *Tribute To Eddie*, in 1964, was released with plenty of help from his master, but comments like, "One day I'll get a compliment, I'm sure" show that it was far from plain sailing. The Geoff Goddard-penned Country Boy and You Were There followed, but these barely troubled the charts; and in a last-ditch attempt, Heinz left Decca. "The change to Columbia was probably due to records after Just Like Eddie only making minor dents in the charts, along with Joe having a better relationship with Columbia." But after a minor hit with the trad Diggin' My Potatoes, the well dried up, as did the relationship between producer and star.

According to Newton, Meek didn't like the fact that Heinz had a girlfriend and, as usual, there were problems over money. "Heinz challenged Joe for royalties payments; Joe's reply, according to Heinz, was, 'I made you and I will break you; you'll never record for anyone else', and that was the end of the working relationship." Meek's death, notoriously, took place just a few months later in February 1967 when he shot himself and his landlady using Heinz's gun. A final irony. But the police concluded that Heinz had nothing to do with the deaths.

"Heinz only recorded twice more after leaving Joe," Newton explains. "He re-recorded Just Like Eddie and Country Boy as a single in the 70s and was backed by Smokie – both tracks are awful. After leaving Joe, Heinz worked at Fords in Dagenham, worked at a bakery, and painted trains in Eastleigh."

He didn't abandon showbiz completely, though, appearing in panto and performing with Wilko Johnson as part of 1972's London Rock & Roll Show. In fact, he was featuring in 60s revival shows right to the end: one of his later backing groups featured both Hodges and Ritchie Blackmore performing as The Outlaws.

Sadly, Heinz died in 2000, aged just 57. He always denied that he had a relationship with Meek, and his family and wife were testament to the fact.

"It's an infatuation," Heinz told the BBC in 1991. "That was the thing with him, where I told him to get off, that I wasn't into that sort of thing. If there's something you can't have, you want it even more."

Words: Sarah Gregory
Heinz: The White Tornado – The Holloway Road Sessions 1963-1966, *5CD Box Set is on Cherry Red*

THE ENGINE ROOM

The unsung heroes who helped forge modern music

This month: Ron Grainer

Ron Grainer was an Australian TV and movie score composer best remembered for his themes for *Doctor Who, Steptoe & Son, Tales Of The Unexpected* and *The Prisoner*, helping the latter to create arguably the greatest opening sequence in British TV history.

Born in 1922, he sought to advance his musical career when he moved from Australia to London in 1952. As a classically trained pianist he soon found work in the light entertainment business, rubbing shoulders with the likes of Frankie Laine, Guy Mitchell and Billy Eckstine. His exceptional gifts as composer and arranger brought him to the attention of Rediffusion TV where he was employed as a consultant for their gala programmes.

Meanwhile Grainer continued to find himself in constant demand as a pianist with the BBC rehearsals rooms, who also came to acknowledge his talents and invited him to score several of their TV plays and appointed him musical advisor for a Julie Andrews series. His efforts so impressed senior staff that he was commissioned to write the theme and incidental music for a new TV series based on the detective novels by Georges Simenon. *Maigret* (1960), starring Rupert Davies in the title role, proved hugely popular; aided in no small part by Grainer's theme tune that incorporated an accordion, banjo and harpsichord to atmospherically evoke the streets of grey Paris.

The success of *Maigret* led to Warner Brothers offering Grainer his first recording contract and releasing a single of the theme tune, which unluckily missed out when a version by Joe Loss and his Orchestra made the Top 20. Destined not to be a pop idol, Grainer won a string of commissions for TV themes, and a comic piece called Happy Joe became the theme for *Comedy Playhouse* (1962): a series of 10 one-off sitcoms written by Galton and Simpson. One of the 30-minute pilot programmes, entitled *The Offer*, was developed into *Steptoe And Son* (1962), which followed the shady shenanigans of two rag and bone men, and became one of the most successful TV sitcoms of all time – attracting viewing figures at its peak of 28 million per episode, bookended by Grainer's memorable theme tune.

The same year, while working in Bristol on a teen-scene film called *Some People*, Grainer befriended local instrumental group The Eagles who, for a short while, became his protegées. Although they did not appear in the film, they played much of the incidental music, while Valerie Mountain – another Bristol discovery – sang the theme. Both acts appeared on the *Some People* EP which remained on the Extended Play charts for 21 weeks.

Further film work continued with *The Dock Brief*, starring Peter Sellers and Richard Attenborough; *A Kind Of Loving*, starring Alan Bates and Thora Hird; and *Live Now – Pay Later*, starring Ian Hendry and Liz Fraser.

The following year he wrote the music for *The Mouse On The Moon*, a much under-appreciated film starring Margaret Rutherford and Bernard Cribbins. But while the film may not have taken off, his theme tune to a new BBC sci-fi series immediately mangled the space-time continuum. First aired in November 1963, *Dr Who* quickly became one of the nation's favourites, and featured one of the first electronic TV signature tunes, created in the BBC Radiophonic Workshop, under the celestial guidance of Delia Derbyshire.

His theme tune to a new BBC sci-fi series mangled the space-time continuum

Grainer's ability to empathise with the subject matter of each commission brought him to the attention of author and broadcaster Ned Sherrin, who solicited him to write the theme tune to the satirical BBC programme, *That Was The Week That Was*; with lyrics supplied by Caryl Brahms and sung, tongue in cheek, by Millicent Martin. The show's innovative format led to a sequel: *Not So Much A Programme, More A Way Of Life*, with Grainer again writing the theme and Lynda Baron (later Nurse Gladys Emmanuel in *Open All Hours*) handling the lyrics.

In 1964 he wrote the film score for *Nothing But The Best*; a black comedy with an all-star cast, which featured The Eagles who also played on the soundtrack. During this period Grainer conceived his first musical: *Robert And Elizabeth*, based on *The Barretts Of Wimpole Street*, which earned him his third Ivor Novello Award (the themes to *Maigret* and *Steptoe And Son* being his other winners of that coveted prize). Grainer had a particular fondness for the musical genre, and scored several further productions, but none would prove as successful as *Robert And Elizabeth*.

In 1967 Grainer returned to the medium of television and wrote the theme for *Man In A Suitcase,* a slick, fast-paced private eye series, which benefited inordinately from the uptempo, punchy brass-laden signature tune. The same was true for that even more iconic TV series *The Prisoner*: devised, written and starring Patrick McGoohan, its theme remains one of the most unforgettable, paired with one of the most unfathomable TV dramas of any era.

While Grainer didn't write the theme song *To Sir With Love*, sung by Lulu, he did compose the score which led to him being assigned further soundtrack work. These included *Only When I Larf* (1968), adapted from the Len Deighton novel and featuring Richard Attenborough and David Hemmings; *The Assassination Bureau* (1969) with Diana Rigg and Oliver Reed; and the bawdy *Lock Up Your Daughters* (1969) based on the stage musical by Lionel Bart. In the same year he also wrote one of the most instantly recognisable themes for the *Paul Temple* TV series, created by Francis Durbridge.

One of Grainer's finest moments came with the soundtrack to the post-apocalyptic film, *The Omega Man* (1971), composing a theme that perfectly echoed its 'last man on Earth' scenario. The small screen continued to provide additional work for Grainer, and in 1979 he enjoyed some of his most praiseworthy themes with *Malice Aforethought* and *Shelley*, and *Tales of the Unexpected* – a theme that remains one of his most popular.

Grainer died prematurely in 1981, aged 58. He was, especially in the world of television, one of the first to capitalise upon the potential of the theme tune to enhance and advance the drama to which it was assigned. And there is no better example of this than the bittersweet theme he wrote for *It Takes A Worried Man*, broadcast posthumously the year that he died. The song is paraphrased by the fourth Dr in the 1978 *Dr Who* story, *The Stones Of Blood*. Synchronicity, *mon cheri*?

Words: Lin Bensley
The Omega Man 2.0 Unlimited – Ron Grainer *is on Retrograde Records.*

BIRTH! SCHOOL! WORK! DEATH!

Yes and Asia's Geoff Downes... on the soundtrack to his life

David Ackles ***David Ackles***
(Elektra EKS 74022, LP, stereo, UK, 1968) **£25**

Ah, yes, what a man he was, one of the first piano-playing singer-songwriters, one of the first people I was exposed to when I was still at school. I loved the mournful aspect of the album. It was quite dark – not pop songwriting, not just boy meets girl, it had a lot more depth, a progressive edge. More thoughtful, esoteric, metaphysical. He inspired a lot of people, Elton John to some degree. He was a pioneer.

Caravan ***In The Land Of Grey And Pink***
(Deram SDL-R1, LP, UK, 1971) **£120**

They were my band of the moment. I saw them quite a few times. I was particularly keen on David Sinclair's keyboard playing, a really original sound, his solos on Nine Feet Underground going on forever – as a keyboard player I learnt it all note for note. He didn't just flannel around, they were well constructed, all wah-wah pedals and tape echoes. I realised how important a keyboard player was in a band… it got me excited! And Richard Sinclair's vocals had that soft English sound, they couldn't have come from anywhere else.

Marvin Gaye ***What's Going On*** (Tamla Motown STML 11190, LP, textured sleeve, UK, 1971) **£40**

I'd been into the progressive scene but when I went to college – a modern music course in Leeds – I started to open up to lots of different music, studying American music. When I was even younger, I'd been into Tamla, the arrangements, all played live. On the title track you can hear all this stuff going on, conversations in the background, Gaye at the microphone and an audience in the studio. It made a big impression. It's a great album in terms of atmosphere, and vocally he was impeccable. It took me in a different direction.

Genesis ***Selling England By The Pound***
(Charisma CAS 1074, LP, UK, 1973) **£25**

The progressive rock album of all time – apart from *Close To The Edge* by Yes! The keyboard playing, Tony Banks is absolutely on top of it. A very unusual album, it didn't follow any formula, it wasn't a group of songs, more of a concept. All the performances were perfect: Steve Hackett's guitar was fabulous, Peter Gabriel's vocals are eerie. It blew me away. I loved every minute. There are milestone tracks like The Battle Of Epping Forest – and a hit single! Unbelievable.

Sir David Willcocks & The King's College Choir ***Carols From King's*** (HMV CSD 3661, LP, UK, 1969) **£5**

My dad was a church organist, and I grew up singing in church choirs, my first experience of music. It was the peak of the year, the carol service, our FA Cup Final! I took singing really seriously as a choirboy and our whole family listened to Carols From King's on the radio. I took on board a lot of the carols and John Wetton was pretty similar when we were writing some of the Asia stuff, all poignant melodies.

Billy Cobham ***Crosswinds***
(Atlantic K 50037, LP, UK, 1974) **£15**

At college, instead of listening to Yes and King Crimson, the lecturers were into jazz-rock, people like Herbie Hancock and Chick Corea. It's another angle on music, this tight American rhythm section, a tight horn section. These great long tracks, all the solos – it was like the American version of all the stuff I'd grown up with. I almost forgot about English progressive stuff. Billy as a drummer was extreme, playing very complex rhythms.

Steely Dan ***Aja***
(ABC ABCL 5225, LP, UK, 1977) **£15**

This almost fell in the middle of the Atlantic. Not just plain jazz-rock, the songwriting was more akin to our side of the pond. The rhythm section and other musicians were very much jazz-rock, but they had this song mentality, precision not just in the playing. This was their defining albums. I had the good fortune to work with Elliot Randall, who did the Reelin' In The Years guitar solo on *Can't Buy A Thrill*, and he said Donald Fagan was so precise he'd sit down for hours checking the level of one instrument.

The Nice ***The Thoughts Of Emerlist Davjack***
(Immediate IMSP16, LP, UK, 1968) **£50**

Keith Emerson was my hero, the reason why I've done what I've done. I saw The Nice at the Isle of Wight festival in 1968, Keith rocking that Hammond and riding it across the stage. Normally they'd be sitting in the corner at the back. He was a showman but had incredible technique. This showed what he could do with a great piece of music like Dave Brubeck's Blue Rondo A La Turk, and America, a later bonus track. I was fortunate to get to know Keith latterly, we became good friends.

Foreigner ***4*** (Atlantic K 50796, LP, UK, 1981) **£10**

The most perfect album of its period, not one bad track, and the production is fantastic. The writing of Mick Jones and, to some extent, Lou Gramm was on fire. Big ballads – Waiting For A Girl Like You – then Urgent with Junior Walker on sax, almost Motown. When we were doing the first Asia album that was my favourite record. I'm not saying it influenced us in a specific way, but it was great to listen to.

ABBA ***The Visitors***
(Epic EPC 10032, LP, UK, 1981) **£10**

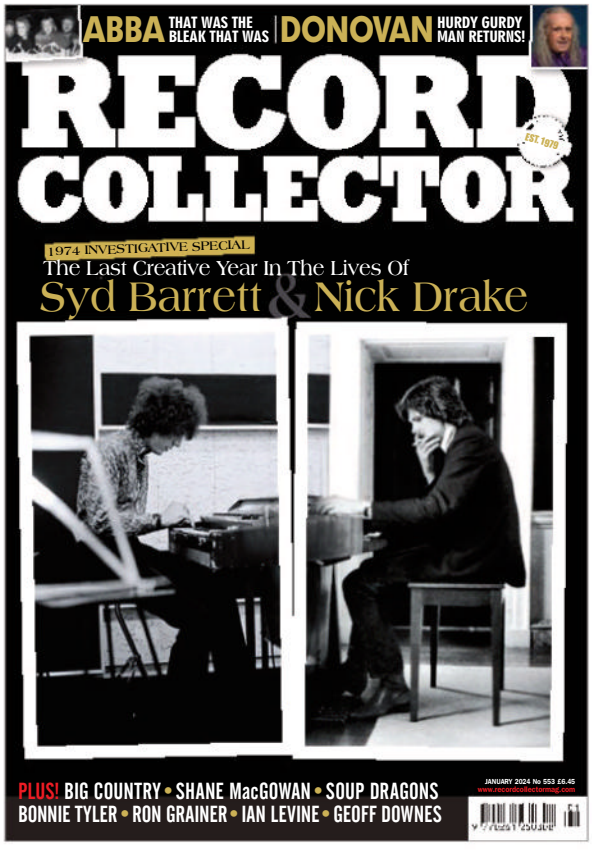
I love Abba. Trevor Horn was a fan, too. We borrowed a bit in Buggles. I was influenced by the way Benny [Andersson] looked at synthesisers. The other albums are good, but this was more progressive. The title track is doom-laden, almost that British progressive rock feel, a heavy statement with eerie melodies; quite long, too, about six minutes, takes time to build. John Wetton and I had a song, We Move As One, on Agnetha's solo album *Eyes Of A Woman*. We got to meet her!

Interview: Nick Dalton
Yes's* Mirror To The Sky *is on InsideOutMusic. DBA's* Celestial Songs *is on Spirit Of Unicorn.

SUBSCRIBE TODAY
AND SAVE UP TO 23%
ON THE COVER PRICE

PRINT & DIGITAL BUNDLE

- ✓ 13 Issues delivered to your door
- ✓ 13 Issues available on mobile/tablet
- ✓ **Unlimited access to the Rare Record Price Guide Online**



PRINT or DIGITAL

- ✓ 13 issues a year delivered to your door, or your mobile/tablet before it hits the shops
- ✓ Exclusive offers and discounts on Record Collector products and our vinyl range
- ✓ Music calendar at Christmas*
- ✓ FREE gift choice for new subscribers**

HOW TO SUBSCRIBE

020 8752 8193 quote code **RC553P**

shop.recordcollectormag.com/rc553p

subscriptions@metropolis.co.uk

Individual issues are also available from our web shop at: **shop.recordcollectormag.com**

* Print and bundle only. ** Free gift is for new subscribers only. Gift will be posted on receipt of payment. Limited number available. To claim your free gift please contact us on the number above.

10 OF THE BEST

This month: **early electronica**

Wendy/Walter Carlos ***Switched On Bach*** (CBS 63501, LP, UK, 1968) **£11**

Originally released under her birth name of Walter Carlos, *Switched On Bach* was groundbreaking for its time, featuring Carlos' highly entertaining versions of the great composer's work, reproduced via the Moog synthesizer. Snubbed by classical purists, Carlos' effort was championed by the more far-sighted, eventually scooping three Grammys, including Best Classical Album. The work serves as a fitting preface to Carlos' *A Clockwork Orange* soundtrack (1972).

Raymond Scott ***Manhattan Research Inc*** (Basta 30-9078-2, CD, Netherlands, 2000) **£16**

A graduate of the prestigious Juilliard School of Music, Scott began his career in the jazz world, leading bands and composing. Equally drawn to the technical side of music production, in the mid-1940s Scott increasingly leaned towards development and innovation, establishing Manhattan Research to create and market electronic instruments. This album is a compilation, released posthumously, of Scott's fascinating recordings for film soundtracks and commercials dating back to the 50s and 60s, as well as personal experiments in composition and music technology.

Silver Apples ***Silver Apples*** (Kapp Records KS-3562, LP, US, 1968) **£150**

New York's Silver Apples produced remarkably prescient songs that seamlessly melded electronic instruments to rock and pop music. The band was a duo, with Danny Taylor on drums and Simeon (Simeon Oliver Coxe III) providing an array of warbles, bleeps and melody via a synthesizer of his own invention. Here you will find the seeds of new wave, hip hop, even drum'n'bass. Simeon and Taylor made only two albums in the late 60s before an extended hiatus, reuniting in the 90s for a string of further releases. This, their debut, is the place to start.

The Electrosoniks ***Electronic Music*** (Philips PHS 600-047, LP, US, 1962) **£60**

Tom Dissevelt and Dick Raaijmakers met at NatLab, the native Dutch wing of the Philips company research division. Both were classically trained, on trombone and piano respectively, and both were influenced by the experimental works of composers Anton Webern and Karlheinz Stockhausen. They began recording together in the late 50s, releasing music initially as The Electrosoniks and later as Tom Dissevelt & Kid Baltan. There are some thrilling sounds on offer here – racing, burbling, multi-layered and engrossing. David Bowie was a big fan.

White Noise ***An Electric Storm*** (Island Records ILPS 9099, LP, UK, 1969) **£150**

The sole, startlingly inventive album by this talented collective ranges from proto-electro and prog ballads to chilling slabs of sound, such as the 11-minute standout, Black Mass: An Electric Storm In Hell. Musicians featured include Delia Derbyshire and Brian Hodgson, whose work with the BBC Radiophonic Workshop was hugely influential. Derbyshire composed the *Doctor Who* theme, of course. Hodgson provided the sound of the Tardis.

Lothar And The Hand People ***Presenting... Lothar And The Hand People*** (Capitol Records ST-2997, LP, US, 1968) **£25**

Years ahead of their time, Lothar And The Hand People's playful, adventurous music mixed electronica with rock in a manner which presaged bands who would emerge decades later. Formed in Denver, Colorado, the group utilised Moog and theremin alongside drums, bass and guitars, releasing a string of singles and two albums before fading. There's far more on offer here than novelty – the songs are wonderful, nuanced compositions displaying a fine sense of flair and creativity. If The Beatles had used synths, they might have sounded a little like this.

Perrey-Kingsley ***The In Sound From Way Out!*** (Vanguard VSD-79222, LP, US, 1966) **£35**

Thirty years before The Beastie Boys' album of the same name, German-American Gershon Kingsley and Frenchman Jean-Jacques Perrey teamed up to produce two sparkling albums that mixed pop, jazz and electronica with a knowing sense of fun. The Moog features heavily here, alongside tape loops and ondioline – an early French synthesizer. A kitschy record, but a great one, full of charming compositions.

Joe Meek & The Blue Men ***I Hear A New World*** (RPM 103, CD, UK, 1991) **£10**

Originally part-released as an EP in 1960, and only decades later in full, this was essentially a pet project by renowned studio engineer and producer Joe Meek. Fascinated by the emerging reality of space travel, Meek transformed skiffle group, West Five, into The Blue Men to create this out-of-this-world recording. To fashion the striking sounds, Meek manufactured a range of novel effects from shorted-out circuits to kitchen spoons and beyond. Burbling electronica merges with raw rock'n'roll to memorable effect.

Jean Jacques Perrey ***The Amazing New Electronic Pop Sound Of Jean Jacques Perrey*** (Vanguard VSD-79286, LP, US, 1968) **£30**

Second mentions here for Jean Jacques Perrey, and the ondioline. The album veers from bubbling, children's-TV-theme-style numbers such as The Little Ships and The Mexican Cactus to the charming cheese of Mister James Bond and Porcupine Rock. If you're a fan of this kind of bubblegum-space-pop, it doesn't get much better than this.

Attilio Mineo ***Man In Space With Sounds*** (World's Fair Records LP55555, LP, US, 1962) **£90**

This album was commissioned to be created by Brooklyn-born composer and arranger Mineo by the Seattle World's Fair Commission, to accompany an attraction at the venue nicknamed The Bubbleator – a large, bubble-domed elevator with transparent walls. Mineo combined atmospheric and portentous orchestral arrangements with swooping synths, bleeps and gurgling electronics to create a work of surprising depth and vitality.

Words: Chris Wheatley

Quartet San Francisco's* Raymond Scott Reimagined *is out now via Violinjazz/The Orchard/Sony

COMING SOON!

RECORD COLLECTOR PRESENTS...

FLEETWOOD MAC

BACK TO BACK...

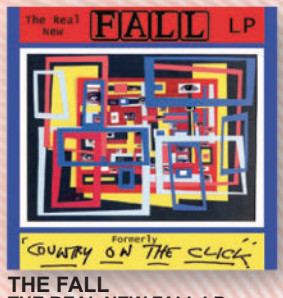
Available to pre-order now from:
shop.recordcollectormag.com

Cherry Red Records

www. cherryred.co.uk Find us on

MARC ALMOND
MARC SINGS THE SHANGRI-LAS
7" VINYL
SFE7110

THE RESIDENTS
SECRET SHOW
AVAILABLE ON DOUBLE LP & CD/DVD
BREDD895 / CDBREDVD895



THE FALL
THE REAL NEW FALL LP
YELLOW VINYL / 5 CD BOX SET
BRED892 / CRCD5BOX155

VARIOUS ARTISTS
CONTROL I'M HERE
3 CD BOX SET
CRCD3BOX165

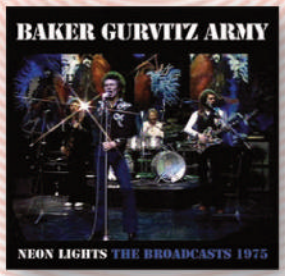
PURPLE HEARTS
EXTRAORDINARY SENSATIONS
3 CD BOX SET
CRCD3BOX164

VARIOUS ARTISTS
YOU CAN WALK ACROSS IT ON THE GRASS
3 CD BOX SET
CRSEG3BOX140

WEST COAST CONSORTIUM
ALL THE LOVE IN THE WORLD
3 CD EDITION
CRSEG138T

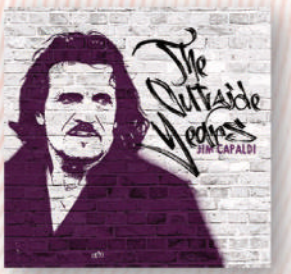
THE LONG RYDERS
NATIVE SONS
3 CD BOX SET
CRCD3BOX135

KEVIN AYERS
JOY OF A TOY
VINYL EDITION
QECLECLP2858



BAKER GURVITZ ARMY
NEON LIGHTS
3 CD/2 DVD BOX SET
ECLEC52854

FAMILY
IT'S ONLY A MOVIE
2 CD EDITION
ECLEC22856



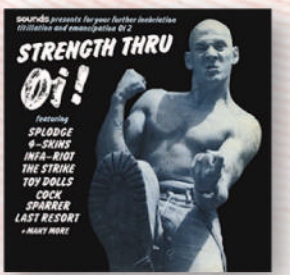
JIM CAPALDI
THE OUTSIDE YEARS
4 CD BOX SET
ECLEC42853

NINEY THE OBSERVER
LIGHTNING & THUNDER
2 CD EDITION
DB2CD118

MARCIA GRIFFTHS & WILLIE LINDO
SWEET BITTER LOVE / FAR & DISTANT
DB2CD134 2 CD EDITION

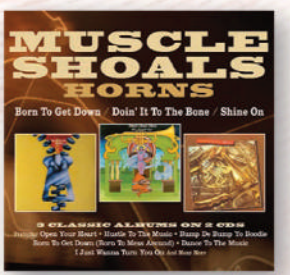
MAMA'S BOYS
RUNAWAY DREAMS 1980-1992
5 CD BOX SET
HNE5BOX211

AVENGER
STEEL ON STEEL
3 CD EDITION
DISS30235CDD



VARIOUS ARTISTS
STRENGTH THRU OI!
BLUE VINYL
AHOYLP230

ARCHIE BELL & THE DRELLS
THE ALBUMS 1968 - 1979
5 CD BOX SET
QROBIN5BX68



MUSCLE SHOALS HORNS
BORN TO GET DOWN / DOIN' IT TO THE BONE / SHINE ON
2 CD EDITION
ROBIN69CDD

CUTTING CREW
ALL FOR YOU
3 CD BOX SET
CRPOP3BOX275

FOR MORE DETAILS ON THESE AND OTHER RELEASES AND HOW TO ORDER, CALL OUR MAILORDER HOTLINE ON 020 8996 3120 OR VISIT THE WEBSITE

www. cherryred.co.uk

www.cherryred.tv
UNIQUE IN DEPTH INTERVIEWS

CHERRY RED.TV